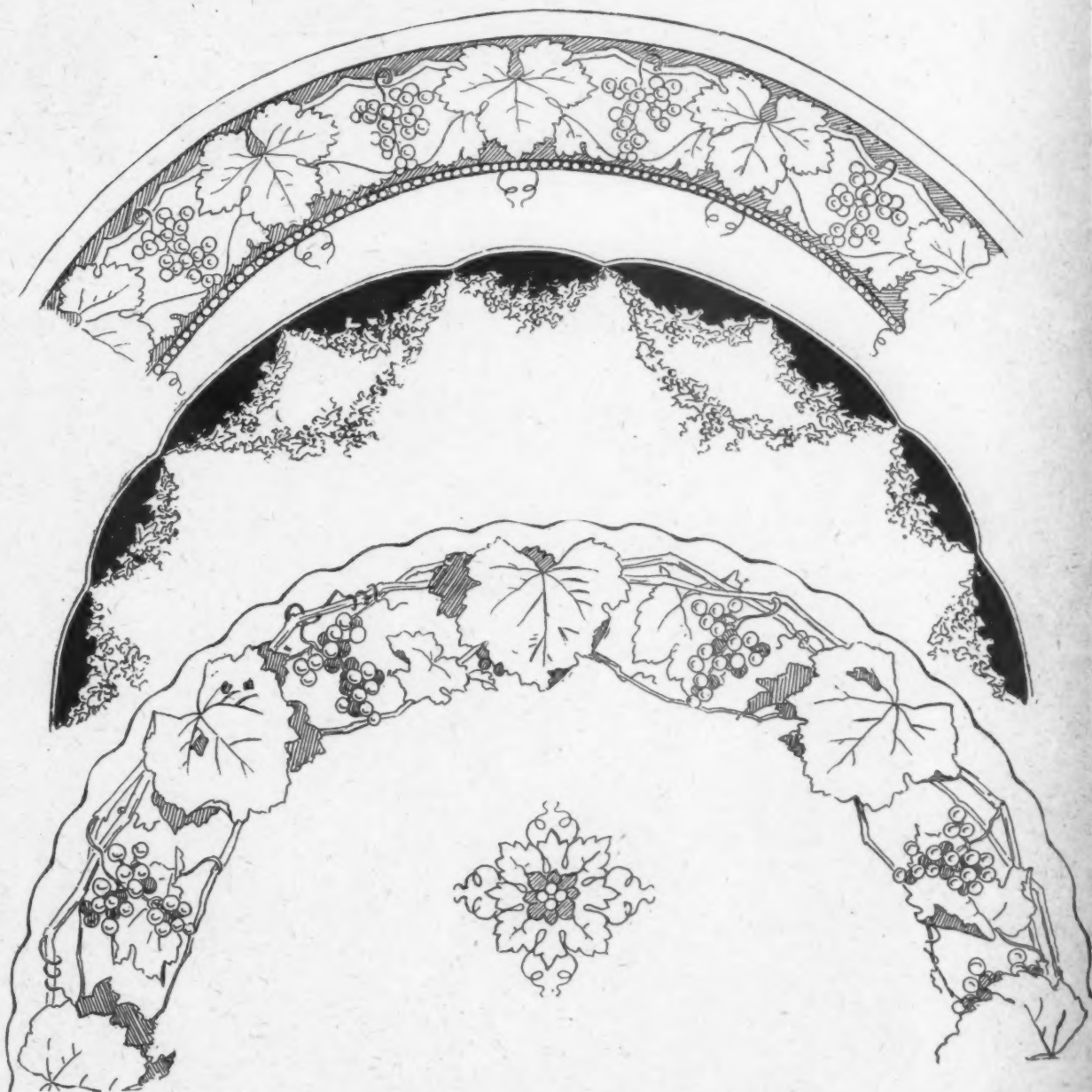


The Art Amateur Working Designs

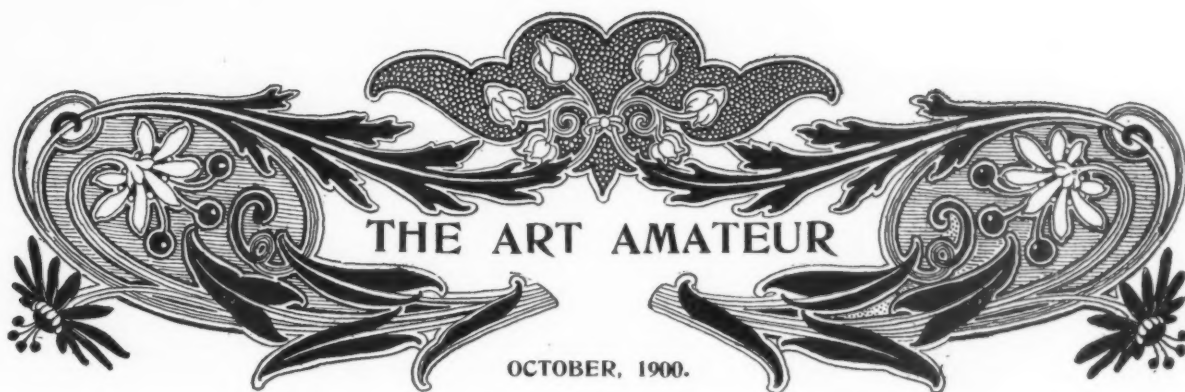
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No. 2009.—DESIGNS FOR PLATES. BY LOUISE M. ANGELL.



No. 2010.—HONEYSUCKLE BORDER FOR EMBROIDERY. BY A. NUGENT.



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PORTRAIT OF A LADY. FROM THE PAINTING BY JOHN RUSSELL, R.A.

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THE ART AMATEUR.

THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—*Much Ado About Nothing.*

We feel that our readers will rejoice with us in the announcement of the honors conferred on *The Art Amateur* by the awards of The Grand Prize and Gold Medal at the Paris Exposition. The fame of *The Art Amateur* is international, for its merits have been recognized equally, both here and in Europe. In 1893, it was the recipient of the only medal given to an art journal at the World's Columbian Exposition, Chicago, and this same distinction has again been bestowed in Paris. In 1898, its color plates hung in the Place of Honor at the Lithographic Exhibition, London. When competent juries of experts make these awards it is proof positive that *The Art Amateur* is superior to any other art periodical. And it intends to maintain this proud position. No efforts will be spared to make the magazine more interesting and valuable to all lovers of art, from the connoisseur to the art student. To its already full departments we have added another this month, "The Art of the Theatre," and when we mention that the author is the well-known dramatic critic, Mr. Stephen Fiske, we are sure that it is sufficient guarantee that the series will prove both instructive and amusing to our subscribers.

* * *

How will the war in China affect the selling value of Chinese porcelains? "There will be looting," say the knowing ones of the press, "and Europe and America will be flooded with the art of the Celestial Empire." But those, more knowing, who are in the trade, pooh-pooh all this and ask "Who are to do the looting?" "The English, American, Russian, German, French and Japanese soldiers," say the newspaper men.

"And, of course, English and American privates are fine judges of old blue, and German sergeants and Russian corporals are connoisseurs in pastes and glazes, can read, offhand, ancient Chinese inscriptions and can tell a Ming vase from a modern French imitation," the dealer ironically remarks. "There is a difference between intelligent and unintelligent looting. No doubt there will be; no doubt there already has been a good deal of the latter perpetrated by members of the allied armies; but the other sort of looting has been carried on all the time, in peace as in war, by cultivated Chinamen. It is on them, and not on the blundering soldiery of the West, that the dealer and the collector depend. They abstract a few pieces every few days from the treasures confided to them, have copies made in plaster and colored which they place in the store-room in the original boxes and wrappers; the piece itself is taken to some well-known dealer in Shanghai or Tientsin, who pays a good price and asks no questions, well knowing that the plunder is rare and that the thief, always a gentleman and a scholar, risks his head to obtain it.

"No, our soldiers will smash more rare works of art than they will carry away, and the effect of the war will be to send up the price of those that are safe in European and American collections."

* * *

THE outbreak of color printing in Europe has so far produced no great amount of work that is both new in kind and good. Mr. Koehler, of the Boston Museum, who, with characteristic devotion to work, has spent his vacation in Italy, Germany and France acquiring and studying new specimens, finds little to admire in the most modern forms of the color print, in Germany especially. There, the obscure symbolism, affecting form and color alike, has degenerated in many cases into sheer meaninglessness, or into such silliness as that of Mme. C. von Rappard's "Studien und Phantasien," which passes with some critics of the Fatherland for the acme of modern

art. In German illustrated periodicals, however, such as "Jugend" and "Pan" there has been some very excellent work in color, engraved by modern processes, but, for the proof impressions which are sought after by amateurs, process engraving has, for technical reasons, been abandoned. The very best German work of to-day is done in wood-engraving, much in line with the ancient engravings in camaieu, but using full color and, in many cases, a much finer line. Best of all are, unquestionably, the splendid prints engraved by Krueger after Rubens—the "Boy with a Parrot," and after Lorenzo di Credi—the portrait of a lady known as "Noli me Tangere." Both of these, we may add, can be seen at Schaus's Gallery.

* * *

In France, Bertrand has made a very ambitious attempt in the same direction in his huge wood-cut in colors after Watteau's "Embarquement pour Cythere," in the Louvre. There is much to praise in this work, in the treatment of the foliage and the foreground vegetation, and in the color of some of the costumes, but the chief beauty of the original, its glowing and boundless distance, is completely lost. The print is magnificent, but it is not art.

As little effort is being made in France as elsewhere in Europe to cultivate the photo-engraving processes with a view to color printing. These processes are used only in cheap illustrated weeklies, mostly comic. All the more serious work is done by the old and well-known methods of lithography, wood-engraving and etching. Numbers of very good etchings in colors are turned out in Paris by Delcourt, Artigue and others. The subjects of the best contemporary French color prints are taken from every day life and the color is, for the most part, subdued and harmonious. Luigini's "Dutch Servant Winding a Clock," Richard Ranft's "Clown and Columbine" in pink and green, Borgex's "Les Sardinieis" and Besson's "Au Pays Noir" may be cited as examples. The poster industry still flourishes in Paris, and a series of large views of various parts of the city has recently been produced on a scale and with a breadth of treatment that suggests that they are intended to decorate the exterior walls of buildings and not those of the cramped Parisian flat.

* * *

In England, Mr. John D. Batten and his associate, Mr. Fletcher, have produced some good prints in the Japanese manner. The Boston Museum has obtained through Mr. Koehler's activity, prints of "A Tiger," of "Lovers in a Lane" and of "The King and the Harpies," which give a good idea of their talent.

A large collection of the illuminated postal cards so common in Europe has also been brought back by Mr. Koehler. The worst are the Italian; the best—but bad—are the best—come from Belgium.

* * *

THE fact that our sculptors when they secure important commissions, are obliged to go to Paris to secure a properly fitted studio at a moderate rent does not speak well for the business enterprise of New York city real estate owners and builders. St. Gaudens was obliged to leave New York to model his statue of Sherman, and now Ruckstuhl, who is to make the Victory and Quadriga for the Buffalo Exposition, despairing of finding a suitable studio in this city, has departed for the French capital. He expects to finish his work in three months. Mr. Ruckstuhl is the sculptor of the figures of Wisdom and Force in front of the new Appellate Court Building.

* * *

WE are happy to be able to announce that the National Fine Arts Club is preparing to establish a working library for art students and artists. No institution in New York possesses such a library. The nearest approach to it is that bequeathed to Columbia University by the late Mr. Avery; but that is, especially, an architect's library. The Arts Club proposes to get together a collection of books of reference dealing with all the artistic crafts, technical books on metallurgy, on dyeing and printing, pattern weaving,

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glazing and decorating of pottery and so forth, and to keep them constantly well arranged and easy to consult. This last is by no means an easy matter, if we may judge by our experience in existing New York libraries, where books are constantly out of place and to be found only after a long search. The imposition of a small fine for every book not in its proper place when needed would remedy this evil. We believe that the Arts Club is now open to receive contributions of books relating to the fine arts and the artistic crafts.

* * *

THE death of Lord Russell gives a new thought and interest to the splendid portrait of him in the robes and insignia of his office as Lord Chief Justice of England published in *The Art Amateur* for October, 1898. Lord Russell was born in Ireland in 1832, early won distinction as a lawyer, became famous for his speech in the Parnell case, and was twice Attorney General before he was raised to the highest position on the Bench. In politics he was a radical and home-ruler. He was quite recently brought into prominence by his charge to the jury in the Jamieson case which resulted in the historic verdict of "guilty" against the raiders and by his position as one of the arbitrators of the Venezuelan dispute between Great Britain and the United States.

THE COLLECTOR.

A CURIOUS story comes from Italy and a version of it has found its way into the daily papers. It is of a painting by Van Ruysdael, a landscape with a figure of Silenus asleep by a rock-bound pool. It is said to have been bought by Mr. J. Hartfield Morton, of No. 1404 Broadway, in this city, "presumably for Admiral Dewey." What the presumption is based upon does not appear. An Italian agent and a Mr. R. P. Kirk, no address given, also figure in the story. The price paid for the picture is said to have been \$14,550, and the picture, it is stated, was owned in the Hague until about a century ago, when in consequence of the marriage of a young lady of the family to which it belonged, it was taken into Italy. Mr. Kirk it is stated bought it for Mr. Morton, who is supposed to have been acting for Admiral Dewey.

Now comes the most interesting part of the story. Owing to the strictness of the Italian law against exporting ancient works of art, this, which was not an Italian picture, had to be packed and shipped with the greatest secrecy. This was left to the Italian agent concerned. The case duly arrived in New York, and showed no sign of having been tampered with; but, when it was opened, it was found to contain only the frame of the picture carefully wrapped in muslin and brown paper. The case weighed just the number of pounds it was shipped for. Evidently suspicion rests on the nameless Italian official or else on the concoctor of the story.

Whether true or false, it may serve to point a moral. It is that collectors might do better to buy their old masters here, rather than in Italy. The state of the law there favors deception and trickery. When you buy here from a reputable dealer you know what you are buying and you are sure to get it. But when you buy antiquities in Italy, or in Greece or Turkey, you take many risks and, apparently, have no redress if some such trick as the above is played on you. Better let the dealers take these risks; that is their business.

* * *

PICTURE stealers have also been busy in Paris and have recently made a rich haul from the hotel in the rue Lord Byron, occupied in common by the Baron de la Borde and the Comte de Frosse. Both were absent from Paris at the time of the robbery. Among the seventeen paintings which have been cut from their frames are examples of Paul Veronese, Baron Gros, J. F. Millet and the famous still-life painter, Vollon. The robbers also carried off a

number of valuable bronzes. There is little doubt but that some of the stolen paintings, if they are not speedily discovered in Paris, will find their way to this country.

* * *

WE have it on the very best authority that Mr. George Gould has bought three of the important examples of the old English school of painting that decorated the British Government Pavilion at the Paris Exposition and made it one of the most attractive spots in the entire show. They are a landscape by Gainsborough and portraits by Romney and Sir Joshua Reynolds. As we have already remarked, the paintings in the British Pavilion were, far and away, superior to those shown in the British section of the Fine Arts Palace. Mr. Gould is to be congratulated on his purchase.

* * *

THE season will not open until after the elections and even those dealers who are already back from Europe are chary about giving information as to their purchases. Indications are that there will be no great change in the character of the works that will be offered. Paintings of the Barbizon school and of the old English school will be the most important in the market. Mr. Julius Oehme will have many works of the former sort; Mr. Fischhof and Mr. Blakeslee of the latter. There is also a strong likelihood of a boom in genuine examples of works by the smaller Italian masters and well-executed copies of paintings by the greater men of the Renaissance and of the old Dutch schools. As it is well known that half the so-called originals are copies, there is no reason why an acknowledged copy, if it be good, should not bring a good price.

* * *

ON the occasion of the visit of the Shah of Persia to the Persian Pavilion at the Exposition he conferred on Mr. Dikran Kelekian, after examining the latter's collection, the title of Khan. This, coming from the source from which it did, is an honor to be envied, for the present ruler of Persia is one of the most cultivated of monarchs, whether judged by European or by Eastern standards. He is an accomplished linguist, an excellent musician and a good judge of both our Western art and that of his own land. Praise from the Shah is praise, indeed.

* * *

SPECULATION is rife about the possible consequences of the disruption of China which now seems assured. One of these it is believed will be the general introduction of Western methods of manufacture, and, as in Japan, the ruin of the native handicrafts and the entrance of a new and very formidable competitor into the European and American markets. Compared with China, Japan is, considered industrially, but a pigmy. The pressure of Chinese competition may, very likely, drive our own best workers and designers back to the artistic crafts. The next ten years may see marvellous changes in our art industries. And so forth.

All this is possible, and, no doubt, interesting; but we would advise the anxious reader to wait and see.

* * *

Almost at the same time as the death of Mr. Huntington (whose collection of paintings will finally become the property of the Metropolitan Museum of Art) comes that of another well-known collector, Mr. James A. Garland. It is now more than ever certain that Mr. Garland's porcelains will be dispersed at auction. The collection is one of the most important of its kind in America and includes many fine pieces, particularly of the early Ming period. Mr. Garland died at Hamilton, Mass., July 26. He has left an estate valued at several million dollars, the bulk of which, in certain eventualities, goes to Harvard University.

* * *

To spirit across the Atlantic such a tremendously big canvas as Benjamin West's "Raising of Lazarus," without exciting attention is almost as remarkable a feat as the transportation of the obelisk. The big picture,

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West's most ambitious effort, hung until recently in Winchester Cathedral as the altar-piece. Last year repairs ordered to be made, necessitated its removal, and, soon after, it was announced that it had been sold to an American. The good people of Winchester were furious, but the Dean maintained that he had a perfect right to sell it. The price, it was stated, was \$7,500. It was supposed that it had been purchased for the cathedral of St. John the Divine in New York, but it has just been given to the Hartford Athenæum by the buyer, Mr. J. Pierpont Morgan. It has been found necessary to remove the doors in order to get it into the building.

* * *

THE blown glass and enamels exhibited by the Tiffany Studios at Paris proved a surprise to every one interested in these branches of art. In no other section of the Exposition were such beautiful effects to be seen. The blown glass with its curious designs of peacock feathers and water plants in the most splendid metallic hues has for years been Mr. Louis C. Tiffany's special hobby. Many of the pieces shown were experimental and cannot be matched. The same may be said of the enamels. They are evidently not such as can be turned out by the mere clever workman, but show the creative mind of the artist. In awarding them the Grand Prix, the jury has marked its sense of their supreme excellence. In stained glass the Tiffany studios have carried off two gold and three silver medals.

* * *

BUT a small portion of the sum voted by the City Council for the repair of the Navy Arch has, so far, been spent. There is more than enough left to keep it in good order all winter. Before the season is far advanced there will be a new and more energetic committee in charge of the fund with, probably, the Mayor and Comptroller of the city and the Governor of the State of New York at its head. We may then expect to see the matter pushed with vigor.

ART IN THE THEATRES.

BY STEPHEN FISKE.

THE theatre season and the oyster season opened simultaneously this year. Labor Day might have been rechristened Play Day. During the first week of September six novelties were produced, and there were three important revivals. By this time every theatre in New York—including one new house, called the Republic—is open, and almost all of them have new plays.

This activity in amusements during a Presidential campaign is unprecedented. Equally unprecedented in a Presidential election year is the addition of fifty companies to the number of the troupes that are touring the country. Do these signs mean that the people have made up their minds how to vote, or that they are dissatisfied with and indifferent to both of the great political parties?

As a rule, actors do not vote. Nevertheless, they are a power with which shrewd politicians always reckon. Shakespeare, who knew everything, makes Hamlet say of them: "They are the abstracts and brief chronicles of the time; after your death you were better have a bad epitaph than their ill report while you live."

Perhaps for this reason several actors have been engaged in the West as political "spellbinders."

* * *

"Prince Otto," at Wallack's, was one of the earliest September productions, and attracted some attention, because it was supposed to be a dramatization of Robert Louis Stevenson's novel. But Mr. Otis Skinner, who is the dramatizer, hero and manager of the play, makes a more modest claim; he says that it is "founded upon two episodes of the story."

In truth, there is nothing left of Stevenson, his brisk adventures, his subtle satire, in the stage version of

"Prince Otto." The novel is conventionalized into the old, old story of a husband and wife who do not love each other; go their several ways; meet by accident; fall in love, and are reunited. The ancient tale is told lamely in five acts and six scenes. Mr. Skinner is a very conventional Prince; George Nash is the conventional villain, who makes love to the wife to give the husband an opportunity to save her; Percy Haswell is a conventional Princess; Grace Filkins a conventional Countess, who makes love to the husband to arouse the wife's jealousy.

Conventionality—that is the only word which describes the play and the performance; and, as it is another word for boredom, I do not expect that "Prince Otto" will live long in New York.

The production is careful. Walter Burridge has supervised the scenery; Henry Martin has painted the farmer's cottage in Acts I and V, and the council chamber in Act III; Henry Buhler the royal salon in Act II, and Frederick Gibson the state apartment in Act IV. All of the scenes are theatrically effective; but only one of them—the state apartment, hung with ancient tapestries—is artistically satisfactory.

On the right of the royal salon is a back space, painted in panels and at an angle. What is supposed to be there? Not a chimney; for the fireplace is on the other side of the room. Not a staircase, which the slanting panels seem to indicate; for the adjacent window opens on to the garden, and there is no space in the wall for a stairway.

Two of the portraits in the council chamber are full length; the third is so small that it spoils the effect. Some of the shadows fall as if the light came from the front; some as if it came from the side; but there is no window to cause this variation in the shadows.

For a marvel in stage architecture, consider the farmer's cottage that is used in Acts I and V. At first there is a narrow door at the right. In four more Acts—that is to say, in the two or three days occupied by the action of the play—this little door grows to be a large arch. Farmer Leopold may cultivate fertile soil; but the growth of a part of his house is more than phenomenal—it is miraculous. If the stones and timbers were properly planted he might raise a crop of palaces in a few months.

Of course, the explanation is that the stage manager required a large opening to show the army of revolting peasants in the last Act, and so a section of the first Act scene was removed and another substituted. But why not use the arch in the first Act? Because the Star required a half-door, over which he might loll in a graceful pose and talk to the women. It is hard for modern art to get rid of such time-honored conventionalities of the stage, and it must be done by exposing and deriding them.

* * *

"A Royal Family," imported from London and produced by Charles Frohman at the Lyceum Theatre, is another old, old story; but it is told so prettily, so cleverly and with such wit, humor and satire that its success was unanimous and immediate.

Here we have a Princess who refused to save her country from a terrible war by marrying a Prince whom she has never seen. A shrewd Cardinal applauds her independent spirit and introduces to her a young Count, whom she straightway loves. The Count persuades her to do her duty as a Princess, though she break her heart and his. When she consents, and is betrothed to the unknown Prince, she looks up and lo! he is her Count, who was wooed and won in disguise.

All this is as old as the art of acting; so are the plots of most plays. On the stage everything depends upon the way the story is told, and Captain Marshall tells it with new quips and turns, contrasting modern ideas with the traditions of royalty, and causing even the Prince of Wales to roar with laughter at the absurdity of some royal customs.

Lawrance D'Orsay, who impersonates King Louis, the father of the Princess, looks every inch a king in his new-fashioned, single-breasted frock coats and in his royal

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robes, and his voice and manner are as regal as his appearance. I do not remember having seen him before; if he be a newcomer he is very welcome. Mrs. G. H. Gilbert has a part that suits her exactly—that of the Queen Mother, who has no patience with modern frivolities. W. H. Thompson, as the Cardinal, is also well cast. Charles Richman, as the Prince incognito, is handsome and earnest. The other supporting characters are mere phonographs for the repetition of Gilbertian dialogue, and do their duty well.

Annie Russell, who is starred—though the play is really the Star—is by no means the ideal Princess Angela. The part calls for a robust, vigorous, athletic, up-to-date girl, with a Girton or Vassar education that has swept all monarchical cobwebs from her brain and filled her with end of the century ideas about woman's rights and wrongs, powers and privileges. Annie Russell is no more like this

haps to give it a little vivid color, the stage-manager has put a gaudily painted screen in the left corner. This attracts the eye and distracts the attention. A screen is supposed to conceal something; but there is nothing behind this screen. If I have judged the stage-manager's intention correctly, he has made a mistake. Mr. Unitt depended upon the costumes for his touch of color, and gave them a dull background to throw them out brightly.

The scene of the second Act is a glade and lake in the palace gardens. Over it is a light never seen on sea or sky. The dialogue refers to a very blue sky; but the sky is yellow. What time of day is it supposed to be? Sunset? There are no sunset effects to relieve the prevailing yellow of the clouds and the water. As to the species of the trees we will not inquire too curiously, because the Kingdom of Arcadia is imaginary, and any kind of vegetation may grow there, and because the principal tree has



THE FARMER'S COTTAGE IN THE PLAY, "PRINCE OTTO," AT WALLACK'S THEATRE.

sort of a girl than a whisper is like a hurrah. But she adapts the part to her personality, making it sweet, instead of strong, and petulant, instead of independent, and the public are perfectly satisfied.

By nature Annie Russell was intended for a serious, pathetic actress. By Charles Frohman she is being made a comedy actress. Such transformations are not unusual in the theatre. Maude Adams, for example, is a born comedienne; but she will appear this month in a Bernhard character.

The costumes and uniforms worn in "A Royal Family" are replicas of those used in London and approved by real royalty. The scenery is by Mr. E. G. Unitt, and must have been painted hurriedly, as it is not up to his standard.

In the first Act the ante-room is beautiful in brown, green and gold; but it appears too large for an ante-room and too sparsely furnished for a sitting-room. Per-

to be practicable, so that the hero and heroine may climb it and make love like the birds. But Mr. Unitt knows that a landscape ought not to be gaudy.

By a very awkward error in construction, the last Act is divided into two scenes—the armory and the throne-room—separated by a tableau curtain. This could have been easily avoided by having the betrothal take place in the armory or by having the preliminary scene in the throne-room. As it is, Mr. Unitt gives us an ancient armory with only two suits of armor. An ordinary bric-a-brac shop could furnish the stage better than this. Moreover, the whole scene is badly built and scantily painted. Scenic artists seem to think that front scenes may be slighted. On the contrary, being well to the front, they demand more than ordinary skill and care.

"A Royal Family" is a delightful play; but it should be mounted in a style more worthy of royalty.

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One more old story. For the plot of "The Rose of Persia," comic opera by Sir Arthur Sullivan and Basil Hood, produced by a London company at Daly's Theatre, we have to go back to "The Arabian Nights."

Hassan, the low comedian, takes a dose of bhang, and imagines himself to be the Sultan. The real Sultan orders him to be taken to the palace, dressed in the royal robes and treated as the sovereign. This is the only incident. Nothing leads up to it; nothing comes of it. The songs and choruses are dragged in, like the slaves, with very poor rhymes and no reason.

Is there in all England no comic opera librettist, except W. S. Gilbert, who has now retired to enjoy his riches? Is it not possible to get together a syndicate of clever writers who can invent situations, juggle with words and prepare suitable verses for the composers? Cassius asked of Rome, as I do of London:

When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say, till now, that talked of Rome
That her wide walls encompassed but one man?

The fact is worthy of serious consideration that since the dissolution of the partnership between Messrs. Sullivan and Gilbert we have not had a single comic opera worthy to rank popularly or artistically with "Pinafore," "Patience," "The Pirates of Penzance" and "The Mikado."

Sir Arthur's music has suffered for lack of an inspiring libretto. Where are the sweet melodies, the stirring marches, the perfect orchestration with which he used to delight us? Is the malicious gossip true that his muse died with poor Cellier? In the two Acts and three hours of "The Rose of Persia" there are only one chorus and one solo that recall his buried talent.

The audience, steaming in the September heat, waited patiently for some stroke of wit, some taking tune; but found it all deadly dull, and many of them slipped away before the final curtain fell.

Misses Ruth Vincent, Amy Martin, Isabelle Dillon, Charles Angelo, Sidney Bracey and the other members of the English company are as commonplace as the opera. Mr. John Le Hay works hard to be funny, but it is hard work and no fun. The Daly audiences do not ask much in the way of amusement, and are very kind to the actors, but even they are unmistakably bored.

The inane manner in which the songs are introduced reminds me of the masterpiece of Collins, the Irish vocalist, who wished to interpolate the old song, "O, Give Me Back My Arab Steed," in a romantic opera, and thus precluded it:

"I have been upstairs, and downstairs, and all over the castle, and can find nothing to remind me of my Arab steed!" And then he sang the song!

Mr. Unitt, the scenic artist, has matched his yellow landscape at the Lyceum with a green landscape at Daly's. Woods, water, land, sky—all are of a light green on the backcloth of the second Act of "The Rose of Persia." It is not even a Mahometan green, which might be accepted as symbolical.

What may be called the Mahometan phase of Mr. Unitt's atmospheric vagaries is exploited in Act first. A large window at the back opens upon a deep blue sky, flooded with moonlight—a superb color, like the blue blackness of a brunette's hair. But, only a couple of feet away, is another large window, opening upon part of the same landscape, and all the coloring is sage green.

Persia is a strange, almost unknown, country; but I doubt whether its views can show dark blue and sage green simultaneously.

Moreover, all the trees in sight are formal poplars. Doubtless there are poplars in Persia; as the name of the genus denotes, the tree is popular everywhere. But should an artist use it exclusively in what is intended to be a typically oriental landscape?

Manager Daniel Frohman, always careful for the com-

fort of his patrons, has opened on the first floor of Daly's a large and very pretty parlor for ladies, daintily adorned in pink and white, and below stairs a smoking den, plainly painted in black and green, and ornamented with trophies of arms.

* * *

Mr. Basil Hood, the author of the weak libretto of "The Rose of Persia," is also the dramatizer of "Ib and Christina," taken from the tales of Hans Andersen, and produced as a curtain-raiser at the Madison Square Theatre, after a long run in London. It is fancifully described as "A Picture in Three Panels," but is a pretty but futile playlet in three Acts, telling its simple story slowly and with long intermissions.

The one scene is a conventionalized room in a Danish cottage. Ib and Christina are children, and call themselves betrothed. Christina's mother is dead; "she has a grave"; Ib's mother wanders about aimlessly, and wears a bright red frock to show that she has been very wicked. Fifteen years elapse; Christina regards Ib as a brother and engages herself to another man. Seven years more elapse; Christina has died and her little daughter is brought to Ib.

Moral? The only possible moral is that, if you cannot marry the girl you love, you must remain a bachelor and take care of her child.

The playlet is acted in a subdued key, as if it were full of mystical meanings. The characters—even the children—talk in a dull monotone and with extreme deliberation. This got upon the nerves of the firstnight audience, and when the sleighbells rang, without any snow visible through the door or window, the house rocked with ironical laughter.

"Hear them!" exclaimed the veteran critic of the Evening Post; "and yet this is the prettiest thing I have ever seen on the stage!"

Yes; but if it was intended to be pretty, why make it so dreadfully slow and solemn, and why cut it up into three Acts with intermediate music? Why not let one scene melt into another, as in a dream, and give the performance the atmosphere of a fairy tale?

Holbrook Blinn (of the original London cast) and the two children, Percy Grunn and Violet Halliday, have been much praised for their acting. But in truth Mr. Blinn has only to stand stolidly and speak slowly, and the children would be better home in bed.

Nevertheless, I admit that "Ib and Christina" is very pretty. The charge at Balaklava was magnificent, but it was not war. So "Ib and Christina" is pretty, but it is not a play.

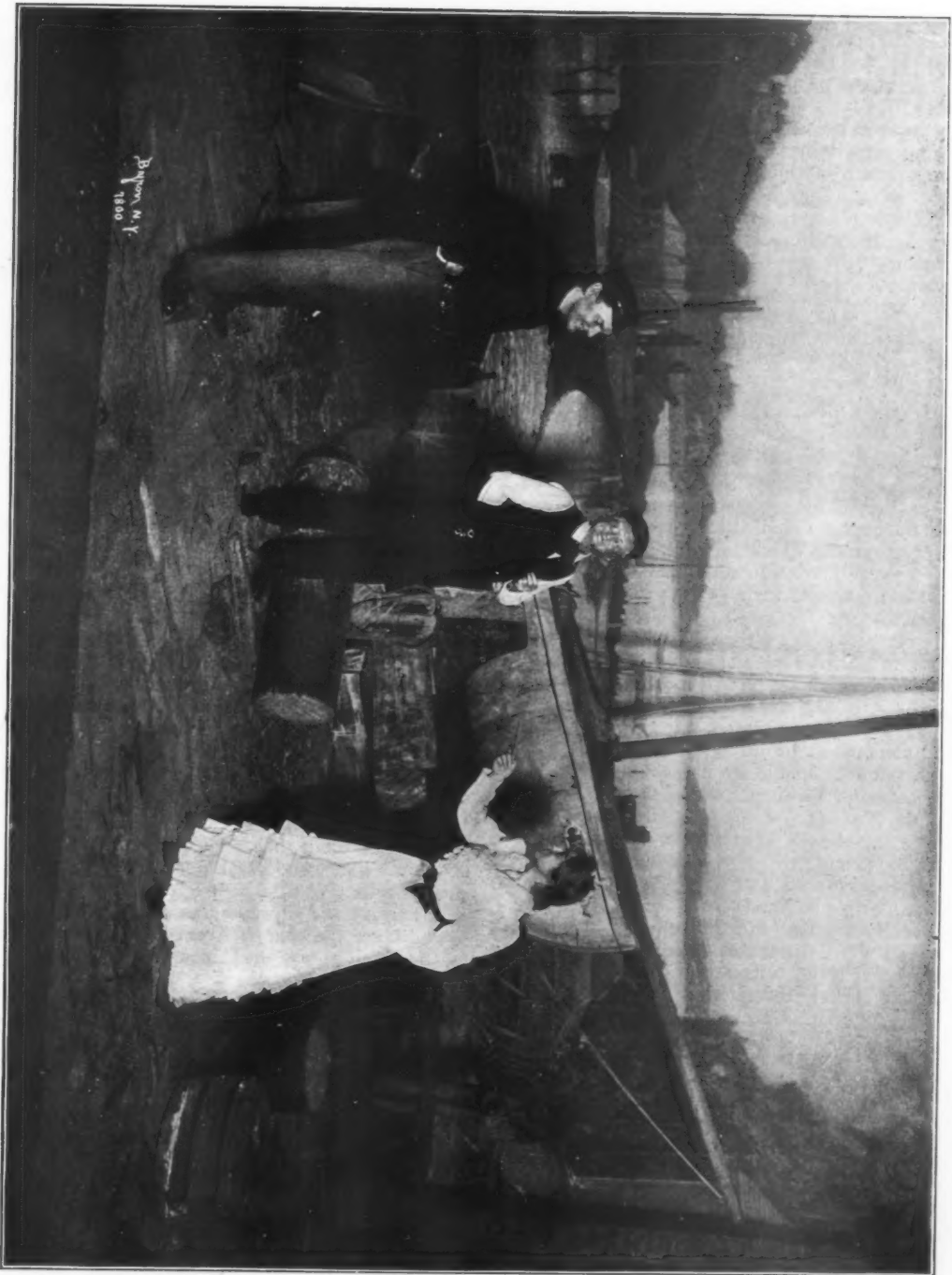
Presto! The curtain rises again and we are in France, observing the adventures of "The Husbands of Leontine," a farce warm from Paris, but discreetly iced for New York, like an Alaska pudding reversed. Gossips had whispered that the new play would be very naughty; but, on the contrary, there is nothing in it to offend the best society at Newport. In fact, it recalls some of the proceedings of members of our best society.

Leontine is a fair and frivolous woman, who has induced her husband to grant her a divorce. But she still depends upon him for money, and when she is turned out of her apartments, she comes to his, in a friendly way.

There she meets a bashful Baron, who marries her, and takes her to his chateau in the country. She flirts; the Baron is suspicious; the Commissaire is called in, and of course the Commissaire is her first husband. He pleads with the Baron; he secures a reconciliation; he is invited to dinner, and all concerned are so grateful to him that they arrange to marry him to a beautiful widow with a large fortune.

Perhaps the spectacle of a woman entertaining her first and second husbands at dinner is not nice; but is such an incident novel in modern American life?

No matter; a farce is to be laughed at, and dainty Isabel Irving, Messrs. Fritz Williams, E. M. Holland and their merry company keep the audience in alternate smiles and roars.



THE BOAT YARD IN "SAG HARBOR," AT THE NEW REPUBLIC THEATRE.

THE ART AMATEUR.

HANDS BY FAMOUS ARTISTS.

THE drawing and painting of the hand is too often slighted by modern artists, even by those of some standing. Indeed, the painter who is only a painter, and not, at the same time, a draughtsman, has always been inclined to cover up the hand, or in some way to avoid the trouble of drawing it. There is a whole series of Greek vases decorated with what the Germans happily call "mantle figures," in which the draughtsman got out of the difficulty by having all his figures hide their hands under their mantles. But the custom among modern portrait painters of having their sitters thrust one hand into the folds of their dress and hold the other behind the back is well known. But most of the old masters and the more thorough of the moderns are genuinely fond of drawing the hand, in part because of the very difficulty, but largely also because of its expressiveness. How very different in feeling the grasping hands, with claw-like fingers, by Michael Angelo, from the soft, plump hands of some eighteenth century belle which figure at the head of our page of illustrations. The pen lines of the former are hard, decisive, and follow the modeling of the bones and sinews and muscles; the soft crayon of the eighteenth century artist, Boucher, probably, or Fragonard, though showing a thorough acquaintance with the bony and muscular structure, show that the artist took a greater pleasure in the rounded contours given by the layers of fat and by a well-kept skin. The three modern drawings by Henry Mosler are rather studies of action and expression than of form for its own sake. The female hand and the one with the two rings are nervous, idle, but indicate a certain fineness of touch which goes with the power of close observation and quick thought. The two male hands crossed express consideration and determination. These are evidently studies for a genre picture, and were required to tell a story.

It is, of course, best to begin the study of the hand from the wired bones. They are numerous and should be mounted so as to show all the curious movements of which the bones of the wrist and the palm of the hand are capable. If this is not possible, a plaster cast giving the bones, muscles, and tendons, as in our figure 3, should be procured, and the student should by its aid study the hand of the living model or his own, making out the principal forms with the decision of the drawings by Michael Angelo. Later, he should paint similar hands, being as careful about the placing of every touch and its value as though he were painting a face full of subtle character and expression. Female hands and those of children, though apparently simpler, are difficult, for the reason already alluded to, and the muscles and tendons are covered up with fat, and the forms that control the movement can be only slightly indicated.

HINTS ON OIL PAINTING.

INSTEAD of fixing the preliminary charcoal drawing with fixative some artists who are very particular about purity of line go over the drawing with a lead pencil. This takes time, but it gives an opportunity to correct any deficiencies of the charcoal sketch, which is then dusted off. The lead pencil, again, may be gone over with pen and ink. There are painters, like the late Gustave Moreau, so concerned about the line and linear composition that their unfinished works sometimes show three or four different outlines, in black, white, and red chalk, and pencil or pen and ink. All are, of course, finally obliterated or painted over.

The more ordinary way is to fix the charcoal, then prepare a mixture of burnt sienna and black with a little turpentine. The outlines are gone over with this and a fine sable brush, outlining also the shadows, which are scumbled (or, as art students pronounce it, "scrambled") in

with a thin wash of the same color applied with a flat bristle brush. The tone of dark brown thus given to the shadows is considered a good foundation for the grays. Lights may be taken out of the fresh tone by means of a rag dipped into turpentine.

Copying is absolutely necessary for students who are out of the way of the regular schools. In a sense, a good painting is a teacher, perhaps a better one than the painter would have been. The only advantage to be derived from a trip abroad is the opportunities which it affords to copy from pictures by the great masters of the past. But in lieu of fine paintings, which are not to be found in all places, there is nothing so advantageous for the beginner as to copy The Art Amateur color studies.

We have given from time to time many palettes of celebrated painters. No matter what the subject each man almost invariably sets his palette in the same way. This makes it important to have enough colors on the palette to answer for all subjects. The object of having an unvarying palette is in order that the artist may become so accustomed to it that he will never have to stop to think where such and such a color is placed, nor what colors to bring together to form a needed tint. If the artist is troubled about this, it is plain that he will not be able to give his entire attention to his proper work, the artistic representation of nature.

The brushes may be selected for each day's work according to the size and boldness of the painting. Never try to hold more than half a dozen brushes in the hand at a time; in fact, if you are a woman, you will probably take less. But a sufficient number of selected brushes should be at hand, so that one will not have to stop in the work of painting to clean or wipe a brush.

In this first painting the color is used thinned with turpentine or siccatif, which dries rapidly and leaves the canvas in a good condition for the after painting. But siccatif has a strong brownish color and a tendency to cause cracks if used too freely. The best plan is to mix it with equal parts of turpentine and oil. This makes a quick drying medium which may be modified at pleasure by adding a little of any one of the ingredients.

None but tones that are to cover large spaces, such as skies and water, should be mixed on the palette. For all smaller tints take up a little of one color with the flat side of the brush and of another with the point, and begin to work where the tone is liveliest. The colors get mixed on the brush as you work, and they soon become too dull. In that case take another brush.

The beginner can hardly be too methodical provided he keeps his method simple and does not sink all spirit in it. He should divide the subject into large masses of light and shade, to be sketched in with a tone of burnt sienna and ivory black thinned as above advised. When this is dry he should put in the lights of proper general tone, flat and without any particular effort to obtain the modeling, or to note any but the most significant details. The shadows are treated in the same way, in large flat tints, grays, and cool carnations over the brownish preparation. Large, flat bristle brushes should be used for this work.

This first painting should be completely dry before the second is begun. The length of time which this will take depends partly on the drying power of the medium, partly on the thickness of the impasto in the first painting. It may be only a few hours; it may be weeks; but whatever time is requisite should be given; there is no greater mistake than to work over an imperfectly dried first painting; the picture is sure to crack and be spoiled. The first painting should be so dry and hard that the second will

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FIG. 1.

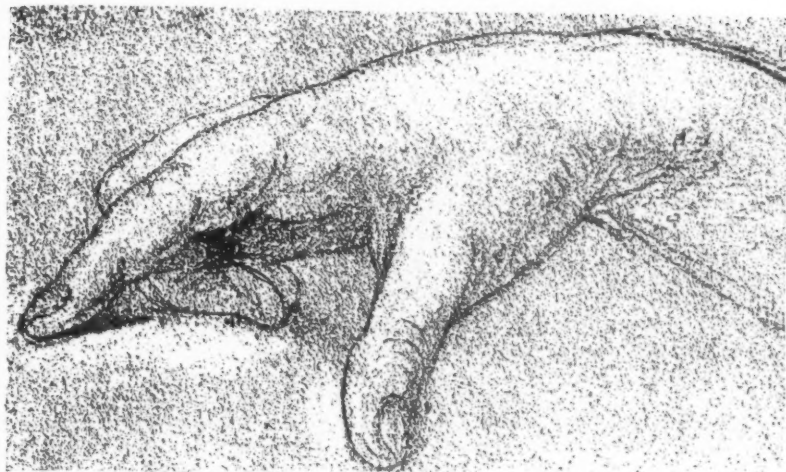


FIG. 2.



FIG. 4.



FIG. 3.



FIG. 5.



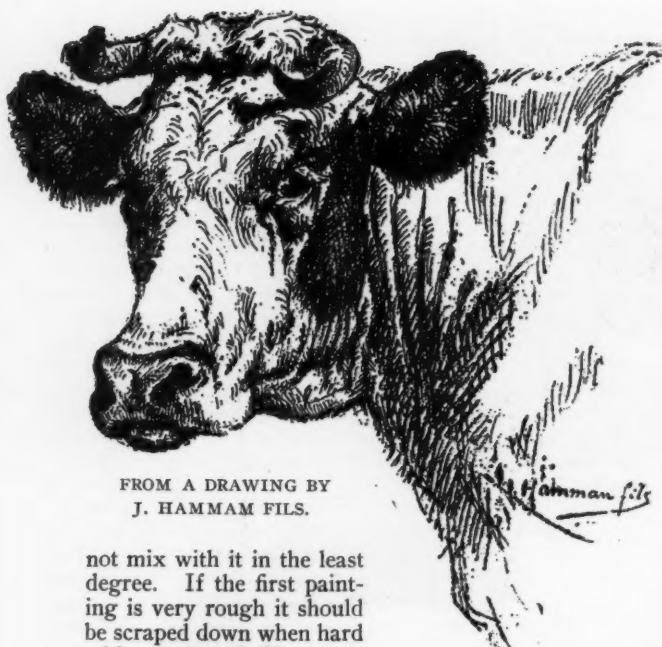
FIG. 6.

HANDS
BY
FAMOUS
ARTISTS



FIG. 7.

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FROM A DRAWING BY
J. HAMMAM FILS.

not mix with it in the least degree. If the first painting is very rough it should be scraped down when hard with a palette-knife or razor; but it is all the better for a little roughness.

When the first painting is dry it has a dull, mat appearance, which gives a fictitious brilliancy to every touch laid on in the second painting. As this relation of the fresh paint with the dry will not last (the second in time becoming as dull as the first, or, if varnished, the first as bright as the second) it is apt to be misleading. To prevent this it is well to "oil out" the first painting before beginning work upon the second. "Oiling out" is simply passing a slight coat of poppy oil over the whole picture with a large, flat brush, rubbing the oil well in. All superfluous oil is removed with a rag. This not only restores the original brilliancy of the tints, but gives a better surface to work upon.

The first thing to do in the second painting is to put in the half tones which lie on the borders of the masses of shadow and the masses of light. The reflected lights which modify and give life to the shadows are then added. The large, flat lights are modified in the same way, and last, the small high lights and the small, dark "accents" which give so much character to the painting, are added. In some of the best schools, this step by step method is not

followed, but the pupil is encouraged to do as much as possible "at the first blow"; but for a student working alone and without a master this is not to be recommended.

The student living in a city has many advantages over the one that lives in the country, in that he can get most of the mere mechanical work connected with painting done for him. But perhaps it is as well to learn how to do this mechanical work for one's self, as all the famous old masters did. In town one would hardly trouble to make a stretcher and stretch one's canvas, because he can buy it already stretched of the size he requires, at a slight additional cost. But in the country, it may be worth while to buy canvas by the roll and stretch it one's self.

The stretcher is a sort of frame composed of four flat pieces of wood mortised at the corners, without gluing, and provided with thin, flat wooden wedges inserted in the inner corners. These, when driven in, separate the flat bars composing the stretcher, and therefore tighten the canvas which is drawn over it. This can be done as often as may be necessary, so that the canvas is kept always tight.

Before stretching, cut the canvas about one-half inch each way bigger than the stretcher. Tack down one edge of the canvas on the under side of the stretcher; turn it over, draw it tightly over the opposite side of the stretcher with a toothed pincers, and tack down that side. Then do the same by the other two sides. If the canvas is wrinkled or unevenly stretched, pull out the tacks at one side and try again more carefully.

The washing of brushes is one of those mechanical tasks which, though tedious and disagreeable, is never left by a good painter to any one else. First, dip them in turpentine to loosen the paint, and squeeze carefully through a rag, taking off the greater part of the color. But much will remain which it will take greater pains to remove by a thorough washing with soft soap and water. Take the moistened soap in one hand, the brush in the other, and draw it along the piece of soap, first one side and then the other. Then squeeze it carefully between the fingers to remove the paint and soap; and do this repeatedly until there is no more color to come away. The brushes must be then rinsed in clean water, wiped with a dry rag and carefully shaped with the fingers so that there are no straggling hairs. They are to be kept in a box or drawer where they will be free from dust until next needed.

The portrait painter who is an artist is always attentive to the way the head is placed upon the canvas. The head should not be too high; there should be air about it, and it should not appear to be knocking against the frame.



LANDSCAPE. PEN DRAWING BY HELENE GRANDE.

THE ART AMATEUR.



LANDSCAPE. PEN DRAWING BY HELENE GRANDE.

On the other hand, there should not be too much space above it, nor too many showy accessories near it. It is a curious fact that in a profile portrait one feels the need of space in front of the figure and not behind. It should be possible for the figure to go forward. Stiff, exactly balanced attitudes, like those of a soldier on parade, should be avoided.

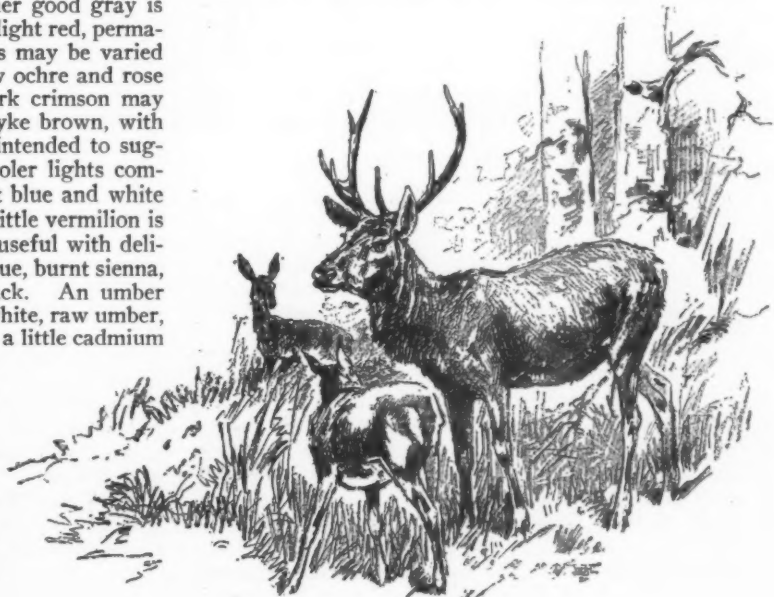
The effect of the background colors on the flesh tints of a portrait should be carefully considered. Delicate, pearl gray or pale, fresh green make good contrasting tones for those of a very youthful face; older people may require a rich red or a dark brown. The background may be a portière or curtain or landscape and sky. In the latter case, if you are painting indoors, hang up behind the sitter a piece of drapery of the color required in order not to leave the exact relation of tones to chance or to fancy. People do not know, but they feel that with a background of any certain color, the reflected lights on the figure will be modified by that color, and the exact effect is very hard to imagine. These relations of figure to background are very important for, if correct, they give an appearance of air and distance to the background.

For a silvery gray background use cobalt, silver white, a little cadmium and rose madder. Another good gray is composed of silver white, yellow ochre, light red, permanent blue, and a little ivory black. This may be varied by using raw umber instead of the yellow ochre and rose madder instead of the light red. A dark crimson may be obtained with madder lake and Vandyke brown, with a little black. This may be modified if intended to suggest a curtain or other drapery, with cooler lights composed of the same colors with permanent blue and white added, and in the warm reflected lights a little vermilion is added. A gray green background, very useful with delicate flesh tints, is composed of Antwerp blue, burnt sienna, white, raw umber, yellow ochre and black. An umber tone may be obtained with yellow ochre, white, raw umber, burnt sienna, and ivory black, varied with a little cadmium and a little permanent blue. A rich, dark blue is made with Antwerp blue, white, rose madder, ivory black, raw umber, and cadmium, with, in the darkest parts, a greenish tone, given by adding yellow ochre and burnt sienna. A rich, warm brown, qualified with grays, is painted with Vandyke brown, yellow ochre, white, burnt sienna, ivory black and a little permanent blue for the gray parts. This is an excellent background for male portraits.

DRAWING FOR REPRODUCTION.

In this number of *The Art Amateur* readers will find several excellent studies both in pen and ink and in crayon, reproduced by the usual photographic processes. Let us take for purposes of comparison two oblong landscapes in pen and ink and two drawings of animals in crayon. In the former the artist's purpose is, as it always has to be, to express as much as possible, especially in regard to color values, with very little work. This is because pen and ink does not naturally give a great number of tones. It gives, in fact, only the intense black of the ink and the white of the paper, and intermediate tones have to be indicated by "tints" composed of lines parallel or nearly so. But to produce many tints in this way would be slow and laborious and therefore inartistic work. Hence, the artist tries to do as much as possible with as few tints as possible. The pen drawing, to be successful and suited for reproduction, must, as a rule, contain large masses of white, small masses of black and a few large, intermediate tints.

Bearing this in mind let us compare the two drawings in question with what we know of nature and see where the artist has shown good judgment and a knowledge of the limitations of his process by omitting whole series of tones which would be present in nature. In the river view



FROM A DRAWING BY RENE VALLETTE.

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with an old German farmhouse, both sky and water would be toned down to blue or gray with a few lighter tones, but still not pure white in the clouds. The artist has left all this space nearly white, with just a few indications of the darker grays in the clouds only. In the trees the shadows are almost absolute black, though in nature they would be far removed from black. He has shown the difference between the darker foliage of the tall tree in the background and the light foliage of the smaller tree in front by massing all the lights of the latter in white. But we know that they would be green and much darker than the white-washed face of the house. This, again, could not be the same positive white on two sides at right angles to one another, as here represented. The side exposed to the direct sunlight would be much whiter than the other. But all these facts have been disregarded by the artist because to render them properly in pen and ink would require so much labor that the work would become mechanical rather than artistic. In the other landscape, the same economy of means is evident. There are the large masses of white, as before, standing for what, in nature, would be masses of color. And the dark brown markings of the birch trees in the foreground are no darker than the shadows of the trees in the background, though, in nature, they would be much darker. But the broad, black bounding line suggests the general tone which the artist has wisely omitted by subduing the smaller and less important blacks of the trees. And the breadth of the white margin does the same for the narrower whites in the picture. From this we may learn the lesson which the pen draughtsman can not too often bear in mind, that a large mass of color always appears more intense than small or broken masses of actually the same intensity.

In the two animal studies, a group of a stag and fawns and a study of a cow's head, a soft crayon has been used, which does not give as intense a black as ink, but which, on the other hand, gives with perfect ease a much wider range of delicate grays. Hence we find that in each subject the artist has been sparing of white, using it only for the high lights. There is little positive black, and the little that there is is due to the fact that the original crayon drawing has been translated, so to speak, into printers' ink. In the drawing of deer the difference between the tone of the grass and that of the skin of the animals is indicated; it is even shown that the fawn's hide is even lighter in hue than the stag's. This is accomplished in crayon with ease, merely by varying the pressure with which the crayon is applied to the paper. To do as well in pen and ink would require much laborious cross-hatching. The choice between the two methods, then, appears to be this: Where delicately differentiated tones are required, one should choose crayon; where a few tones, strongly contrasted, can be made to answer, pen and ink.

AMONG THE WILD FLOWERS.

BY THOMAS HOLMES.

SHOE BRAKE, ROCK POLYPOD, SHIELD FERNS, THE WINTER ASPECT OF TREES.

HOWEVER cheerless and dreary the winter months may seem to be to the artist, they are, nevertheless, full of grand opportunities for him to get an intimate acquaintance with nature, for then it is that she lays bare her heart and exposes the minutest curves and angles of her superb architecture. There are times in the Eastern and Atlantic States, even in midwinter, when the ground lies bare and the air is mild. The fields are brown and lifeless, but on such a day a walk through the woodland over a rustling carpet of dry leaves, and beneath the bare arms of swaying trees, is pleasurable and profitable. The pale sunlight casts indistinct shadows, and there is a peculiar fragrance rising from the dead leaves that rather attracts than repels.

In this season some of the most beautiful ferns are found, carrying their verdure through frost and snow to wave triumphantly over the dying drifts as they fade under the

heat of a spring sun. On the hillside the Shoe Brake thrives and the Shield Fern grows by its side, both attractive in color and form. In the woodland, by the hurrying stream that frets at the obstruction of stubborn boulders in its path, grows the sturdy Rock Brake, and in the quiet aisles tufts of the Walking Fern and the Crusted Fern uplift their graceful shapes. The Rock Polypod and the Shoe Brake are strong of growth and high in color—good studies for the amateur artist. The Walking Ferns are thick and smooth and feathery, and one step further advanced in the direction of refinement is the Shield Ferns, that are generally thin and finely cut.

Delicate in appearance, almost to a fragile degree, they, seemingly, lack the energy to carry them through the rigors of a half dozen frosty nights, but they are the hardiest of the family. In the tropics this wild plant grows to a height of eighty feet. The young artist can find no better opportunity to try the cunning of his hand than is presented by these wild plants that seem to have been created to thrive and look happy at the very threshold of nature's tomb.

It is not always pleasant occupation to the studio-bred artist of the city to stand or sit in the chill air of winter and sketch these rare bits of nature, but it can do him no harm to visit them in their native haunts and to study them, even though he does it but casually. He can gather them, and, if properly treated, they will hold up their heads for him for many days, even in the close air of his workroom. For light and airy effect, for gracefulness of pose and for richness of color, nothing supersedes the ferns as they grow in the fields of America, and no wild plant, perhaps, offers such a rich variety of lessons to the young artist as they do. The broadest leaves in the book of Nature are the open fields, where a staggering wall of stone or a tottering fence of rails climbs up a brown hillside and plunges out of sight among the mantled trunks of a forest of sumac bushes that uphold their gaunt and crooked arms as if to repel the forces that threaten the crumbling walls or fence and wave their fiery plumes high in air as if they were signals of danger.

As an attractive detail in a piece of picturesque landscape, the sumac bush at midwinter is not excelled. It possesses an individuality that at once attracts attention to it. It is a plumed knight of the field that marches upon and takes possession of high and rocky elevations, waste places of the field, and draws to them the admiring attention of the passer-by.

In the summer, when the fields are aglow with the color of wild-flower blossoms and the woodland is rich in verdure, the sumac wraps about itself a mantle of unprepossessing foliage and patiently waits for that day when the blossoms of the wild flowers fade and the trees shake off their leaves. Then it is that the sumac changes the hue of its robe to a thousand brilliant hues, lifts its flaming plume in the air and triumphantly lords it over its dismantled relatives.

A midwinter study of the sumac is full of ideas for decorative work that should be sought after eagerly by the amateur artist. Its sprangling branches, crooked trunk, and the striking effect of its conical plumes of red challenge the attention of the profession. There is but little in the detail of the bush to tire and exasperate the artist. It is an object that calls for bold strokes of the hand and the appreciation of a mind that can look with toleration upon the rugged and picturesque side of nature.

A hillside stretch of sumacs in winter, when the first gales laden with snow have beaten off the flaming leaves, if depicted truthfully by the artist, is a landscape view possessing great merit, and, as if calculated for the artist's pencil, there is always found in the vicinity of a sumac patch a crumbling stone wall or fence, to give the view variety. For screen and panel decoration there are few objects found in the fields that give the striking effect that is given by the sumac, and it may be used for close observation in the studio, for the berries remain on the branches for several months without changing color.

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There are but few features of a landscape that require such intimate knowledge of the artist as the tree, and perhaps there is no feature to which the artist pays less attention according to its importance. The impression prevails with a good many that the true character of a tree lies in its leaves. This, in my opinion, is a mistake. The true character of a tree that stands perfectly developed is defined by its form, and, in a landscape view, where trees appear so far removed from the vision as to make the form of its foliage indistinct, the shape of the tree must be the only index to its character.

Midwinter is the only favorable season for studying trees for the purpose of getting a perfect idea or knowledge of the forms of the different varieties. Then the boughs are barren of foliage and the trunk and limbs stand out clearly defined, and to see trees thus stripped in the field is a revelation to the artist who has confined his observations to the studies set before him in the studio.

One of the most beautiful trees in form that grows on American soil is the elm, but it is not popular with artists on account of its precise and symmetrical form, and its foliage lacks the massiveness and breadth of color that most artists are fond of giving to the trees that they paint. There are artists, however, who essay to paint the elm, and they know but little of the true characteristics of the tree, which has a charm of outline distinctly its own.

It is a conspicuous detail in the landscape in summer as well as in winter, and it is readily recognized as far as the eye can reach by the length and gracefulness of its up-reaching arms, the tips of which finally turn downward with gentle curves and sway to the touch of the slightest breeze, swinging to and fro the pensile nests of the Golden Oriole. The elm is worthy of careful study by the amateur artist, who will find in it an inspiration quite different from that given by the rugged oak. But an elm looks like no other tree, and when once seen and identified its char-



THE LAST LOAD. FROM THE PAINTING BY MATILDA BROWN.

The monarch among trees east of the Rocky Mountains is the oak, and of this tree there are more than forty species, many of which resemble each other in form, and there is no material difference in the form of the foliage of these trees. The White oak is the least sturdy of them. It grows in groves on side hills and elevations. The lower limbs are higher up the trunk than are the Scarlet oak or Black oak. These two varieties are rugged and grow to large proportions, usually standing alone in cultivated fields where the soil is rich. The lower limbs often hang very close to the ground, and the general appearance of the tree is one of strong growth. While the boughs of the White oak incline upward as soon as they shoot out from the trunk of the tree, those of the Scarlet and the Black oak grow for several feet at right angles with it. When covered with foliage the two latter trees have a greater breadth and an appearance of greater bulk than the White oak.

acteristics are never forgotten, so that to paint a tree that has some of the marks of an elm and not all of them makes of the effort a ridiculous failure, and such failures are too often found among the productions of ambitious artists who are carried away with the idea that all that constitutes a tree is a short or long stretch of bole, at the top of which is piled an irregular mass of color. The deformed tree is an important feature in a bleak landscape, a wild stretch of sea coast or a breezy and sterile promontory. The gnarled and knotted tree, twisted into grotesque shape by the wind, tells a stronger story than the waves, the cliffs, or the lowering sky. Such rugged old veterans that have bravely done battle for decades are to be found upon almost any high elevation, and they are more striking in their grotesqueness than any that might grow in the imagination of the artist, and they make a valuable addition to the contents of the sketch-book. The charms of a summer ramble afield are superior to those of a midwinter tramp,

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but the face of nature laid bare reveals to the eye of the artist many mysteries that it is highly important he should unravel.

THE ARTS OF METAL.

XI. DECORATION FOR AN ALMS DISH OR SALVER.

AN alms dish is not as difficult a job as the tyro leads himself to imagine. The shape is easily raised, being simply a bowl in its first form with fluted edges, these edges being afterward turned to form the lip. The whole is then planished over suitable stakes. Of course the necessary scouring and dipping must be attended to, as explained in the previous articles on metal work.

The gauge of the metal will depend upon the size of the dish to be made. For a twelve inch dish twenty-two gauge brass or silver will be sufficiently thick; for a fourteen or eighteen inch dish twenty gauge should be chosen if the rim is not too wide. If a wide rim is desired the metal should be thicker, or a bead must be formed around the edge of a solid core of metal to keep it from buckling. To make the bead, a line must be scribed on the under part of the edge of the rim, in width three times the thickness of the metal core (brass wire) and once the gauge of the metal. For instance, suppose it to be one-eighth of an inch core. This would mean that your scribed line would be seven-sixteenths of an inch in width. This is allowing one-sixteenth of an inch for the gauge of the metal. To turn the bead the first raising is done with the ball pene hammer on a block of wood, hammering on the under side of the dish, around the edge within the line. The dish is now put face down on the bench, and the bead further gathered up with the flat pene of the hammer. This hammering should be continued until the bead is gathered up a little more than half round. The wire core of metal is now inserted—sprung into position. It will be seen that it must be cut to fit the rim exactly and be a true circle. The remainder of the metal is now gathered in until the core is neatly enclosed.

To raise the bead above the general surface of the front of the rim the dish should be put in the cement and the inner edge of the bead worked over with a wide tracing tool.

For those who do not wish, or have not the tools to raise the dish, substitutes in the shape of plain spun dishes can be procured, polished ready for decorating. They come in sizes of twelve, fourteen and sixteen inches. When a spun dish is used all circles of lines must be perfect; the dish being mechanically true the lines must likewise be made so. To scribe these lines find the centre of the dish with the compasses, then with a beam compass, which should have a movable centre, cut in the lines sufficient for the tracer to hold its course. This mechanical accuracy is not necessary when the dish is raised by the hammer.

To transfer the design the dish must first be prepared. Take a piece of putty and thin it down to about the consistency of thick cream. This is applied thin and evenly all over the dish with a dauber. A transfer or pencil drawing must be made of the design, using an H. B. pencil. When the dish is thoroughly dry the drawing is placed in position, using the centres as a guide. The pencil transfer can now be rubbed on to the dish with the thumb nail.

The dish is now ready to put in the pitch. For this purpose an iron ring is used, slightly larger than the size of the dish and about four inches deep. To fix the dish in the cement, several thicknesses of newspaper are placed upon the bench. Upon these the dish is laid face down. The iron ring is now put in position and the warm pitch poured in. This should be done slowly so that it does not run through. When thoroughly cold the newspapers are removed and the dish is ready to be worked upon. It should rest upon a large sand bag or ring for its support, which likewise gives spring to the tools as they glide over the metal. When the dish is not being worked upon it is laid face down upon the bench, to allow the pitch to settle

and adjust itself again. When all the tracing is done the putty can be removed with turpentine and rags. All the lines should now be trued up and the interlacing gone over, and finally the matting or ground put in. When this is done the dish is warmed and removed from the cement. All cement that adheres is now washed off with turpentine. A final buffing can be given with a chamois leather and a little gold rouge.

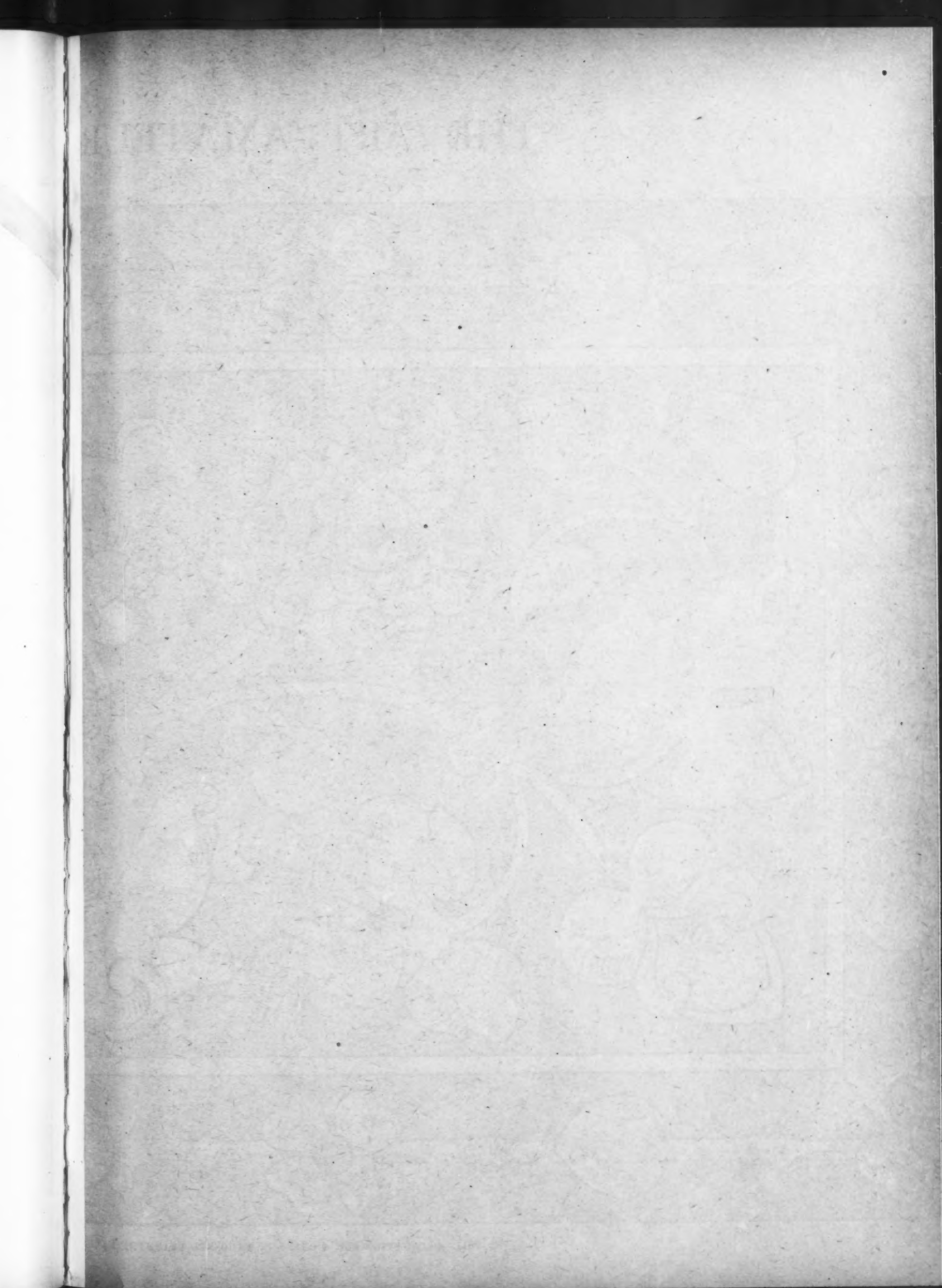
MODELLING FOR THE WOOD CARVER.

BY RICHARD WELLS.

For the amateur to become thoroughly efficient in wood carving it is essential that he should continually resort to modelling. The tools necessary are both simple and inexpensive: two or three pounds of composition or modelling wax, an easel, a pair of sculptor's compasses, and a board and half a dozen modelling tools. Several plaster casts of foliage for copying will be of great assistance, reducing as much as possible all difficulties for the beginner. The first work in modelling is the driving of tacks into the board over the space the size of the model. These tacks must only be allowed to project about an eighth of an inch, and are placed about an inch apart over the whole surface necessary for the copy to be modelled. These projections are to keep the wax upon the board. Now take a piece of wax and hold it in the palm of the left hand: break off small pieces and rub it between the fingers and thumb. Next spread it, with the thumb, in a layer about three-eighths of an inch in thickness all over the part of the board where the tacks were put. It will not be necessary to put this first layer of wax on very evenly, as the unevenness will very often serve to keep together that which we may have occasion to put on afterwards. Now draw the outline of the design upon the wax with the edge of one of the modelling tools, taking care to observe the proportions of the length, breadth, and thickness. These details can be ascertained with the compass, that must determine the contours. When these coarse outlines are finished and the masses built up piece by piece until the shape is developed (it must be remembered that this is the reverse of carving) the general touching up of the details commences. This is done with the fingers, and modelling tools when the fingers can not be used. This is a general blocking out. The student must be careful to observe the general proportions and that each additional piece applied should be carefully blended, forming a complete solid mass.

The ground may now be brought to a uniform thickness and smoothed up generally. This can be done with one of the flat modelling tools. The rounded side of the tool will serve to polish the rounded parts, and finally the flat side will serve to cut out the sharp outline of the design. Do not attempt to finish any one part until the whole design is carefully studied and understood. In the modelling of flowers, the stamens and pistils should be left till the last, and then only indicated. The leaves should be well and carefully modelled before the veins are put in, and then only the principal ones, and this should be as near like nature as possible. The veinlets should be very few in number. Here judgment must be used, as they vary so much with the different forms of leaves.

The undercutting should now be attended to. Where one part is concealed by another, it is undercut to give it its elevation or depression, to add variety to the work. When leaves are serrated, the notches should always be put in last, and then sparingly. After a model has been thoroughly studied and one is satisfied with the copy, the modelling wax can be taken off and rolled together for future use. In studying one's work, to see the general effects of the design and the value of reliefs, the model and the design executed should be placed so that the light may determine, in a decided fashion, the effect of light and shade. For this purpose the lower part of a window should be covered with a thick curtain, so that the light may fall at an angle of about forty-five degrees.



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Vol. 43. No. 5. Oct



No. 2011.—DECORATION FOR A CHEST IN EMBOSSED LEATHER. HALF SECTION

EUR WORKING DESIGNS.

No. 5. October, 1900.



ER. HALF SECTION OF THE FRONT PANELS. SUITABLE ALSO FOR PYROGRAPHY.

3112 2011



ALMS DISH OR SALVER. TO BE DONE IN FLAT CHASING.

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THE HOUSE.

PYROGRAPHY FOR INTERIOR DECORATION.

BY ROBERT JARVIS.

THE great improvement in its means and appliances which have made of pyrography a new art has led in some quarters to an abandonment of the best field for its use; that is, interior decoration. Because bold and effective decoration has been done with an ordinary kitchen poker, it has been assumed in some quarters that pyrography is a coarse form of art, and the modern pyrographist, knowing that he can secure the most delicate shading and outline, is often tempted in order to disprove this charge, to abandon the more effective sort of work altogether. This is a mistake, for the great value of modern pyrography in decoration lies in the fact that the artist can produce both the boldest and the finest work by the same means, thus ensuring a harmonious ensemble. Take, for instance, the decoration of a rafted and panelled room. The beams of the ceiling and the projecting corbels or cornice supporting them require strong treatment, with bold reliefs and dark shadows. This may be done in poker work or in rough carving, finished and colored by pyrography. The appropriate ornamental forms, the egg and dart, the acanthus leaf, &c., should be used and one should not be tempted by the freedom of the method into using forms unsuited to the position which they will occupy. The panels of the ceiling and the frieze may be treated more freely, and in these the effect may be helped out with gilding and colors. In these too, much may be done with relays or applications of copper and other metals which harmonize very beautifully with the burnt wood. The whole may be varnished over or toned by rubbing paint into the pores of the wood. Oak is the best wood for this purpose, but elm and ash will also answer.

In the wall panelling a very beautiful effect may be obtained by inserting from place to place among the plain or carved panels, say of quartered oak, which may be stained to a dark tone, other panels of a light, fine wood, like sycamore or bass suitable for the finest pyrographic work. These may be filled with landscapes, animal studies or even portraits delicately drawn and shaded and contrasting, but at the same time, harmonizing with the bolder work just described which is placed farther from the eye. Mantels may be treated in the same way, the projecting and supporting parts being roughly carved and finished by pyrography and then relieved with medallions or small panels in light toned wood "etched" with figures or with flower or landscape designs. To the lighter woods just mentioned, cedar and tulip-wood may be added for variety of color, and in small panels, bone and ivory.

If some softer material than wood be desired for the wall, leather may be used, either over the whole surface or in panels framed by the woodwork. A rich and bold all-over pattern should be chosen for the design. Any of those of the old Dutch and Spanish leathers, frequently copied in wall papers, will answer. The outline should be boldly burnt in, the shading of the leaves, fruits and flowers more delicately done and the background toned to a rich dark brown. This work may be very effective, in itself; but it can be greatly helped by the application of color. Oil paint, allowed to become wet, and not varnished out gives a very good effect if applied on the figures of the design only and not on the background. If the latter is colored, it should be with a dull tone such as greenish gray. We are aware that some enthusiasts object to the combination of paint with pyrography as leading the amateur to depend on the paint brush to cover up mistakes made with the point. There is, it is true, a temptation to do this, but it is proper to assume that our readers will withstand it. And the beauty of the result when both the pyrographic preparation and the

painting are well done is a sufficient justification of the method.

Pyrographic work upon plush may give some beautiful results by scorching and partly removing the pile. The material should be stretched upon a wooden panel and slightly wetted to prevent too rapid burning which might extend to the web. In this work, even more than in pyrography on leather, a light hand and a quick eye are needed. The best patterns are those of old stamped and cut velvets, and the plush so decorated may be used, glued upon wood, for wall panels, linings of cabinets, &c.

Pyrography is not only very suitable for interior decoration of any architectural sort, but we believe that its general use in that way will preserve the pyrographic artist from falling into habits of too great elaboration and finish. Like all real arts, it has a field of its own, a very wide and important one, and the pyrographist should search out all its possibilities. We hope to see serious decorative work in pyrography become more and more common.

A CARVED SIXTEENTH CENTURY CHAIR.

EVEN in its present semi-ruinous condition, this old chair, worm-eaten and broken, has the distinction and interest attaching to all good freehand work. The artist had a mental grasp of his design and did not waste effort in endeavoring to make each part an exact repeat of the corresponding part. That, if it were worth doing, could be better done by machinery. The beauty of the work, in fact, consists largely in the play of the hand and in the balance of slight departures from the ideal design. The frame of the seat is strongly built, with pillar-like legs in front, all four legs being held together by cross pieces. Those that support the seat are enriched with a modification of the wave pattern which suggests the guilloche. The uprights of the back are in one piece with the legs but slope backwards a little. They are carved with a very tall leaf form. At top and bottom of the back is a series of rosettes enclosed in circles, those at top being larger than the others. The panel that fills in the back has a rich repeating strap-work design with an oval rosette in the centre.

It is plain that the artist never even lost sight of the structural importance of the parts. Each has its own fitting decoration. The uprights have upright growing leaves, the horizontal bars horizontal ranks of rosettes or wave forms and the large flat panel a design which measures up its surface. There is no attempt to carry the decoration of one of those parts into another, but all are skilfully combined to produce a very pleasant effect. Neither is there any pronounced effort at naturalistic treatment. The forms suggest those of nature but modified so as to be easily carved in wood. This sensible and workmanlike treatment is due to the fact that the designer was a simple chairmaker. He had never been taught that the end and aim of art was to produce an exact imitation of nature, nor to regard those arts in which this is possible as essentially higher than others. He had not begun as a painter or a sculptor of the figure in order to come down to chair designing. He had begun in all probability as a maker of plain, serviceable chairs, and, having the sense of beauty in him, he became an artist in his line. Our artists and architects make designs for things which they cannot themselves fashion. Their designs show ignorance of the material and the tools by which they are to be carried out. They are executed by mechanics who are slaves to those bad designs. All this is wrong. The young mechanic who shows an aptitude for design should be encouraged to put his design into his work and should not be taken from the bench, put through a course of drawing which is of no interest or use to him and be sent to the draughting-room to prepare designs for others to carry out. Let us hope that we may, yet again, give each craft a fair opportunity to rise to the condition of an art, as it was in the time when this fine old chair was

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made. The wood used for this chair was walnut. The height over all is three feet four inches; the width is eighteen and a half inches. The parts are put together with tenon and mortise. When the glue has set quarter-inch dowels are inserted which should be made of the same wood as the chair. These dowels prevent the parts from getting loose from climatic changes. It will be understood that all the carving must be done before the chair is put together. The moulding shown at A is given full working size showing the exact relief. The full sized working drawing of the strap work panel is given in the supplement for this month.

ART NEEDLEWORK NOVELTIES.

BY ADA CRISP.

THE leading dealers in art needlework requirements are showing some attractive novelties among their latest importations of designs and materials, as well as remarkably handsome patterns in lines that are familiar to professional and amateur craftswomen.

There is a lively demand for the new ribbon work, differing from that formerly known by the same designation in the fact that it is developed by the use of a ribbed ribbon woven expressly for the purpose, and dyed in plain or ombré effects in exquisite tints that lend themselves perfectly to the counterfeit presentment of natural flowers. This ribbon is very soft and pliable, and can be wrought into petals, leaves and stems with great ease, and it is termed Coloret.

Two remarkably effective pieces seen by the writer embodied gladioli and fleur-de-lis respectively, wrought on a ground work of satin of suitable colors.

Very attractive are sofa pillows, ottoman seats and chair backs done in cross stitch on satin brocade. The pattern is worked on canvas attached to the material forming the back ground. The threads of the canvas are drawn out when the design is completed. Prism work is popularly called for. This is done on large mesh, undivided canvas, with a coarse thread of mercerized linen, which comes in a beautiful variety of colors for the purpose. *Petit point* is also a favorite with needlewomen at present, being wrought upon a base of fine undivided canvas. Then there is Florentine work in waved, and Gothic designs, carried out in tapestry silk which is beautiful and effective.

Very handsome are the embroideries in what is called old church work. At a fashionable shop a superb chair back was shown wrought in Chinese floss. It developed a scheme in lilies, the white and gold of which were admirably enhanced by their back ground of olive green and copper. Landscapes forming panels for framing, can be obtained, begun or finished, the subjects employed being frequently little Dutch houses embowered in flowers and foliage, and *l'art nouveau* finds itself represented in designs of tulips. Some borders for table covers and portières traced in French *tramé*, afford excellent work for those who like to employ their time upon large and ambitious pieces. Old fashioned mahogany ottomans are rescued from obscurity for service again, and are re-upholstered with seats in *petit point*, or cross stitch embroidery upon satin grounds.

Some beautiful handkerchief cases are shown in drawn work made up over colored linings, but this dainty needlework which has never received suitable financial reward for time and eyesight expended, is not in as popular demand as its beauty deserves. Table centre pieces and



CARVED CHAIR (FRENCH 16TH CENTURY).

PRESERVED IN THE SOUTH KENSINGTON MUSEUM, LONDON.

doilies for napery in fashionable houses come in ground work of clouded linen with borders and medallions in Belgian lace of the guipure variety applied. Renaissance, which can be produced by the amateur needlewoman has thus been displaced to the advantage of the professional lace worker. Still the beauty of one tea cloth carried out in fine linen, with centre, *entre deux* and border of Renaissance, and further embellished with garlands of Jack roses, in natural colors, it would be difficult to rival.

The range of flowers suitable to decorate baby blankets, or afghans, is necessarily restricted, but a charming example, to vary the forget-me-nots, daisies and wild roses, is one that has just been sold for the use of an infant plutocrat. The ground work is supplied by white dotted taffeta silk, embroidered with "love in a mist," the pale pink and green silks employed in the execution of the



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EMBOSSSED LEATHER BOX.

needlework being delicate and dainty. With its deep border of fine Valenciennes it was unusually beautiful.

Old fashioned Berlin wool work upon coarse canvas and formerly employed as rugs is at the present time utilized for library and sitting room table covers. These are bordered with a broad band of plush, or flax velours, when completed, the selection of color depending upon a choice of one employed in the design. One was seen in a finished state, with a deep rich red employed, which repeated the darkest shade used in the roses.

FIGURE PAINTING.

SUGGESTIONS FOR COPYING "THE OLD SALT," BY WALTER SATTERLEE, IN OIL AND WATER COLOR.

OIL COLORS: Select a canvas, not too smooth, 14 x 18, which will allow more background than in the study. Draw the head with charcoal. The surplus charcoal may be brushed off before painting. There will be sufficient lines left to work from if the canvas is somewhat rough. If you feel the need of very sure lines to guide you in painting, sketch over the charcoal drawing with Sepia or Burnt Sienna thinned with turpentine. Determine what your background shall be. It is not necessary to use a light background as in the study when painting it in oil colors. Dark green, inclining to green gray would be an effective setting for the head. It would throw the head well into relief, and suggests the sea; or a deep violet gray, or blue gray background would equally well suggest water. Warm colors predominate in the study, so the background should be cool in tone, inclining to blue; a blue green, a blue violet gray or a blue gray. You may get any of these tones by mixing Rose Madder, Cobalt Blue and Light Cadmium with White, using more Cobalt than Madder or Cadmium. Have the background a bluer tone than the colors of the hat.

Have on your palette Rose Madder, Vermilion, Cobalt, Antwerp Blue, Sepia, Light Red, Burnt Sienna, Cadmium, Yellow Ochre and Black. The weather tanned face requires dark flesh coloring. Mix Ver-

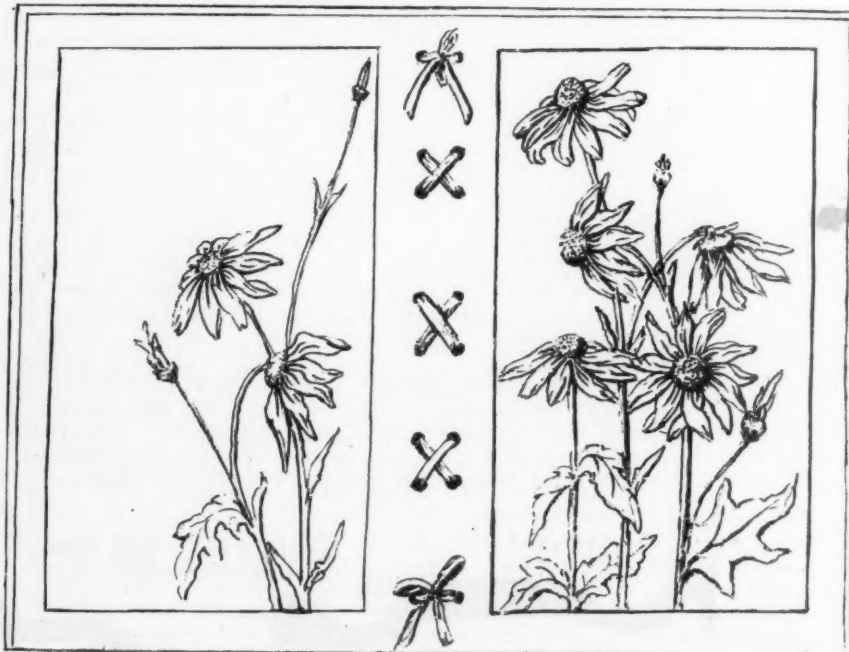
million, Rose Madder, Cobalt, Cadmium, and a little Black. Get several tones from these colors, corresponding to the flesh tones in the study, letting Cobalt predominate in one tint, Vermilion in another, and Sepia for a still warmer tone. The white hair on the face you may get with soft grays made from the same colors with more white added. About the nostrils and ear touch with Sienna and Black added to the darkest gray you have mixed. The firm mouth has this darker color with more Vermilion and Madder. Be careful to merely suggest the eyes, not to work them out in detail. Observe the dark shadows, clearly marked under the chin, the eyes, nose and the hair in shadow.

Paint the pipe with the same primary colors, only let Yellow Ochre be the most prominent. The little whiff of smoke must not be overdone.

Let Cobalt and Rose Madder be more decided in the hat than Cadmium; add black to darken the colors. Note the fine gradations of colors. The tones are very lovely. The old coat has Ochre and Cadmium colors the most pronounced. Use with them Cobalt, Black, Sienna, and Light Red. A little Light Red may also be used in the flesh tones.

If you use the color thick allow it to dry in well before repainting. Pulling half dry color about, or painting fresh color over it, causes it to dry irregularly, and the paint will at some time crack. In the first painting, using such pure colors, you should secure lovely grays. In the second and third painting modify them as they may need, but be careful not to get hard lines.

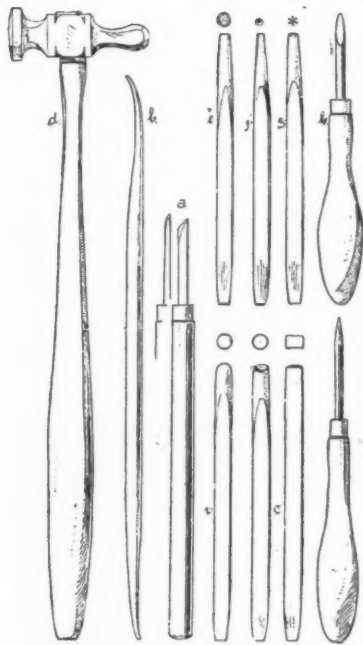
WATER COLORS: Your water color box contains many more colors than these we mention, but if it does not contain Cobalt, Rose Madder and Cadmium, but instead has New Blue, Crimson Lake and Chrome, it is necessary for you to buy half pans or tubes of the colors we advise and add them to your box in order to get the lovely gray tones of the picture. If you understand handling a large water color brush, and mounting and moistening your paper, you are ready to commence painting. You need to be sure of your drawing, very lightly sketched with hard lead pencil. Our reproduction is after a water color study of Mr. Satterlee's, so you will find it a great help to study his method in brush strokes, and his method of bringing the work to completion. Use the same list of colors advised for painting the study in oil colors. The background may be left light.



COVER IN LEATHER FOR POCKET MEMORANDUM BOOK.

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LEATHER WORK.



TOOLS FOR LEATHER WORK.

THOSE of my readers who have studied the papers on Repoussé work will have no difficulty in working in leather. The same tools used for metal can be used with equal advantage, providing that the steel tools are always kept clean and free from rust. The leather generally being damp, rusts the steel tools, and when in that condition they discolor the leather, which in most work is objectionable. The additional tools required are a couple of thin, strong, sharp knives as shown in Fig. a. One has a long cutting blade, like a penknife, the other only cuts at the beveled point like an ink eraser. It is necessary that these tools be kept very sharp. Several tracers besides those used for metal work will be required; for instance, two different sizes of shoemaker's awls, Fig. h. These will be found very useful for outlining. The curved part of the awl is used, not the point. Of khurls, either purl or plain, commonly called chasing wheels, there is a very large assortment made for metal, from a plain wheel to the most elaborate patterns, which will be found very useful for borders, likewise the tools, Figs. e, f, g, and several sizes of clay modelling tools, Fig. b. These should be of different shapes. They are used to mould, indent, or press the leather into shape, rounding and turning the leaves of flowers. With these modelling tools the cup and ball tools of repoussé work might be included.

Get some pieces of brass tubing of various sizes cut in six-inch lengths; twenty-two gauge will be stout enough. These rings are used for forming flowers and other purposes. For raising round bosses of considerable height, the leather is hammered from the back with wooden concave punches. During this process, the leather is rested upon a metal ring (pieces of gas pipe of various sizes about three inches long). The leather stretches into these rings and leaves a raised boss. Sometimes these rings are covered with deerskin, which while giving some firmness of support, expands readily. A continuous embossed design like a moulding of a frame that is afterwards to be decorated can be made over these rings by gradually pushing them forward, making a general shape of the raised form, which will afterward be trued up with the modelling tools, from both sides of the leather. Before the decoration is worked from the front of it the hollow made by shaping is filled with some plastic material. Some workmen use modelling wax, others paper pulp mixed with paste, which is invariably left as a backing. Rye meal and saw dust mixed with a little water is likewise used. The other tool required is a hardwood board, which should be in three pieces to prevent warping, or a piece of smooth stone. If the board is used, the leather can be secured with thumb tacks. If the stone, the ends of the skin are put under it to keep it firm. We now come to the material to work upon, which should be either cowhide or calfskin of a light brown color and fairly thick substance. There are leathers specially prepared for this work and can be readily obtained. It is needless to say that any kind of leather will not do. The initial step in

leather work after the design has been chosen is to place it upon the leather. This is always done by tracing. The design is drawn on stout tracing paper or linen. The leather is now stretched over the stone or board. If cowhide is used, it will have to be dampened with a sponge and water; with calfskin it is not necessary. If the board is used, the leather and design can be secured in place with thumb tacks. If the stone, the design must be kept in position with weights. Care must be taken that the design is held firmly and does not shift. Now trace the entire outline with any of the tracing tools that are made for the purpose. Sufficient pressure should be given to the tool so that when the paper is removed the tracing should show in a clear polished line upon the surface of the leather, Fig. 1. The next process is to incise the outlines of the entire design. To do this, the leather is laid loosely upon the board or stone. The incising is done with the beveled knife, which is held in the right hand in an upright position, about the same as one holds a pen. The cut to be made is just half way through the leather, no more or no less. This is done by pushing the knife along, guiding and gauging with the thumb and forefinger of the left hand. Upon the care taken in cutting this outline depends the beauty of the finished work.

Before commencing the second stage (Fig. 2), slightly dampen the leather with the sponge and water. Now this incision has to be opened up. This is done with the modelling tool, Fig. b, by drawing the tool toward you and pressing toward the design. When this is all finished take the broader side of the modelling tool and press down all the background until all the design stands up in relief. For some kinds of work the background is put in at this stage and called finished. We now come to the modelling of the design, which for the highest relief is done from the back. The leather at this stage should be dampened at the back and not quite dry in front. Place a piece of waste leather on the board or stone, the design being worked upon face down on it. Now (with any of the raising tools used in repoussé that will work the shape desired) raise the form by hammering and gliding the tool along evenly over the surface to be raised. The hammer (Fig. d) is an ordinary repoussé hammer, which can be used; or a stick of wood will answer the purpose just as well, which should be about sixteen inches long and two inches square, rounded about half way up from the hand. When holding this mallet the hand is pretty near the middle, the motion for striking is given by twisting the wrist. Now to insure the parts that are raised keeping in their place, one of the plastic materials previously referred to must be pressed into them and then allowed to dry. This stage is shown at Fig. 3. Whatever composition is used a piece of paper must be put over it to prevent it sticking to the board. While the composition is drying the modelling and finishing touches are given from the front, using whatever tools will do the work. Fig. 4 will explain the added details. The first thing in leather work is to secure a pleasant fitness in the scale of the design. When finely wrought forms are used they should be treated very delicately. When bold and comparatively large masses form the decoration the finish should be broad and simple. It should be remembered that the material is leather and therefore must not be made to look like anything else.

DECORATION IN LEATHER FOR A CHEST.

THIS design is not only intended to serve as a chest but also as a seat, either for the dining-room or the hall. The height of the box without the ball feet is 14 $\frac{7}{8}$ inches. The feet are 1 $\frac{1}{2}$ inch compressed balls. The length is 38 inches, and the width 17 inches. It is intended that an inch-and-a-half moulding at the top and bottom shall hold the leather in place. The corners of the leather panels should be fitted close and glued down. Copper escutcheon pins placed a half inch apart on both edges will improve the design and add greatly to the appearance of the chest.

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The lid of the box has panels of plain leather except perhaps a little tooling along the escutcheon pins that hold it in position. Extra embellishments could of course be added in the way of a coat-of-arms or a monogram. The sides could also have copper handles.

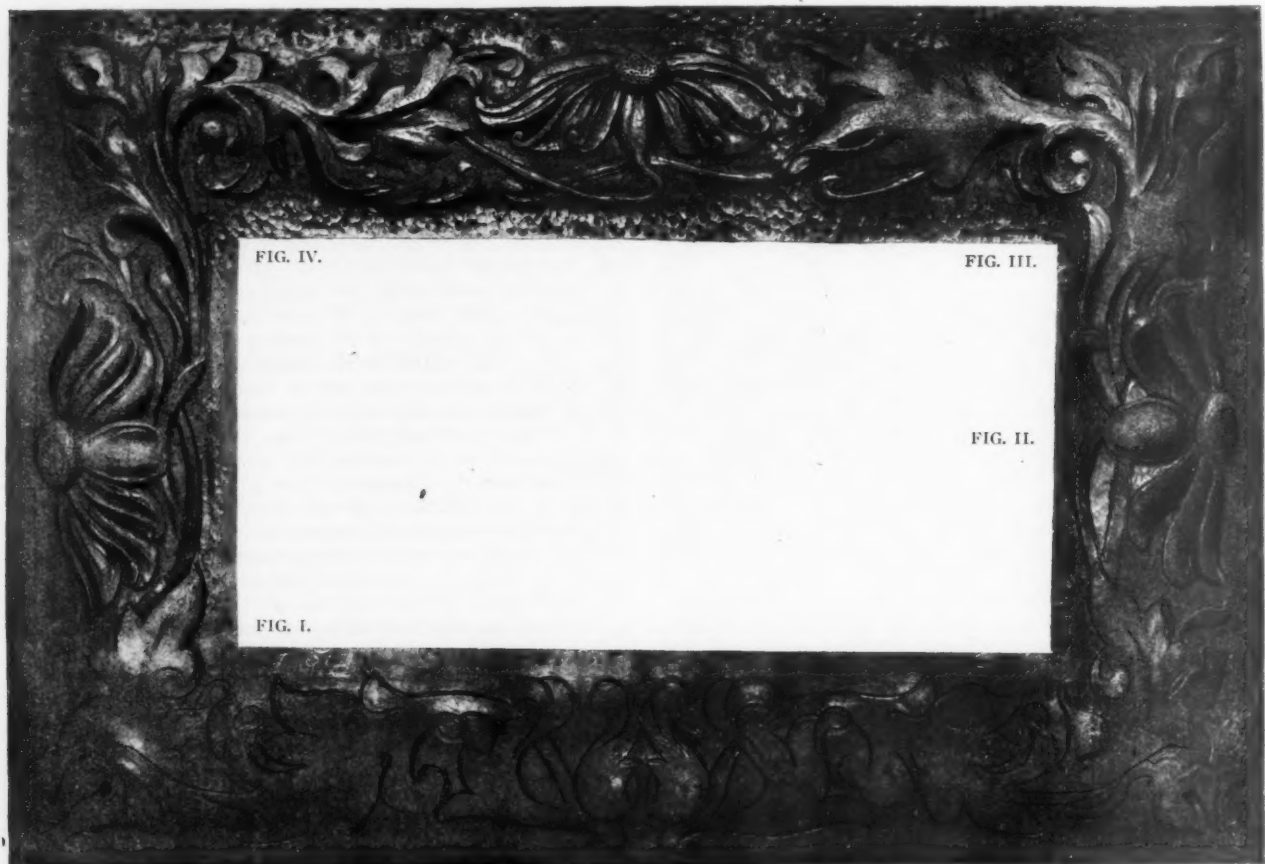
The box should be made of good solid lumber and dovetailed together. The lid should be recessed, making the moulding and the lid flush. A flat steel spring slightly bowed should be let into the lid so that it will strike the jam. This will raise the lid when the box is unlocked, giving sufficient hold to open it. Calfskin should be used for the panels if they are to be embossed. The amount of leather required will be according to the size of the skins—two if they are large, three if small.

Should the decoration be done in pyrography sheepskin can be used. The leather can be procured from dealers advertising in this issue. The instructions for embossing leather will be found on page 137. If the

WORK IN SHEET LEAD.

WHILE we are working in the metals the embossing of sheet lead should not be overlooked, or despised on account of the cheapness of the metal. It has a fascination all its own, and can be worked as a combination of embossing and carving. Lead can be bought in the sheet, in all sizes, cut to order, and in thicknesses from a sixteenth of an inch up. The tools used are the same as for repoussé, excepting for very large work when special ones made of hard wood are necessary. These are mostly used upon the back to raise the masses of particular shape, where the hammer or mallet will not make the form. The cutting of lead, when thin, is done with the shears; but when thick a shoemaker's knife is used, which should be lubricated with oil. If the metal is very thick a hammer applied to the back of the knife will help the cutting.

The first thing to do is to carefully flatten out the lead.



FRAME IN EMBOSSED LEATHER, SHOWING THE FOUR STAGES.

decoration is to be pyrography on leather the whole of the box should be covered with the leather before commencing to work. To do this, slightly dampen the leather and stretch it into position; then fasten it down firmly with escutcheon pins and put the moulding on. After the leather is quite dry transfer the design to it. The work is then ready to be scorched in. But be careful that the platinum point is not too hot, for leather easily spoils, and if it got badly burned it would necessitate the undoing of the whole job, to say nothing of the loss of good material. For pyrography on wood the box should be made of clear maple, sycamore, or American bass. These boxes can be bought ready made, or to order from the art material dealers. The finish, then, will be done with either best copal varnish, or beeswax and turpentine, applied with a brush, and when nearly dry, polished with a stiff brush. Two or three coats will be required to give a good lasting polish.

This should be done with a large, flat mallet so as not to make any indentations. It is now ready to have the work laid out. We will take the embossed leather frame, shown on this page, for an example. This can be enlarged five times its present size, and used for a mirror frame. The exact size of the outer edge of the frame is now marked off upon the lead, and then cut out. The design is next transferred or drawn. If transferred the lines will have to be gone over with a stylus to cut them in, as they easily become obliterated. The whole of the design is now raised up from the back, using a round mallet, the work resting upon a sand bag. The edges are now flattened down. The rest of the work is carried out as in regular embossing, using pitch as a backing. When commencing work a little oil should be used. This will facilitate the tool gliding along smoothly. Where very sharp edges are required they can be cut away with the ordinary wood-carving tools.

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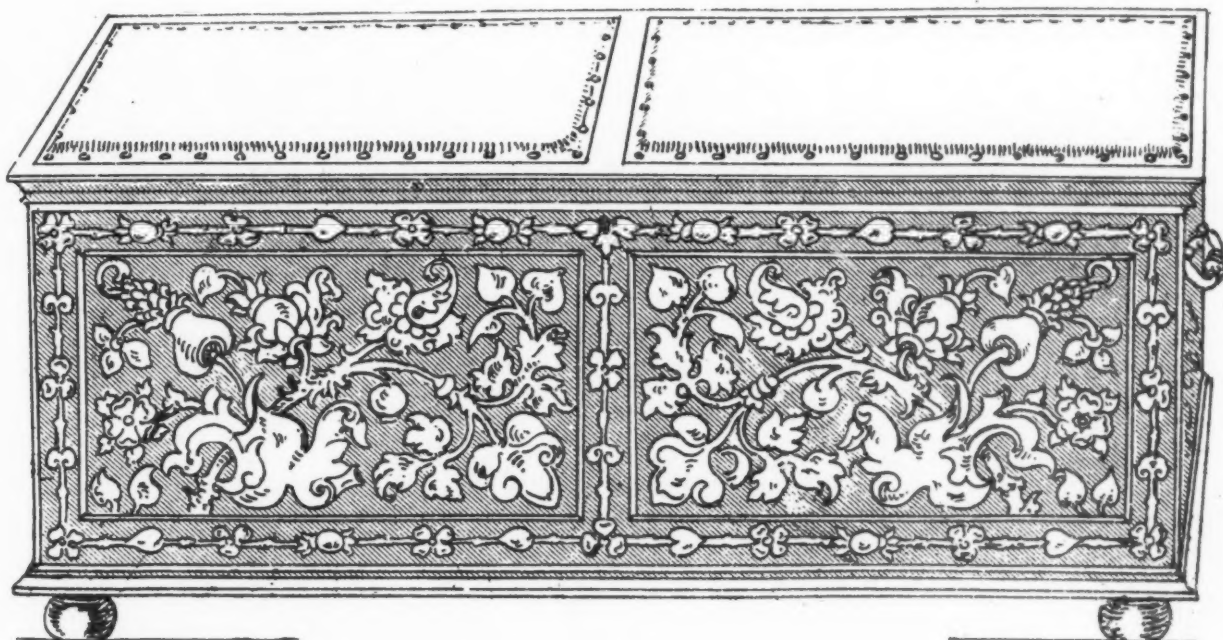
DESIGN FOR EMBOSSED LEATHER.



BOOK COVER IN EMBOSSED LEATHER.



CIGAR CASE IN EMBOSSED LEATHER.



CHEST WITH APPLIED EMBOSSED LEATHER. FOR WORKING DESIGNS, SEE SUPPLEMENT.

THE ART AMATEUR.

THE KERAMIC DECORATOR.

UNDER THE DIRECTION OF
MRS. FANNY ROWELL, OF THE N. Y. S. K. A.

FINISHING CHINA COMMENCED WITH LUSTRE.

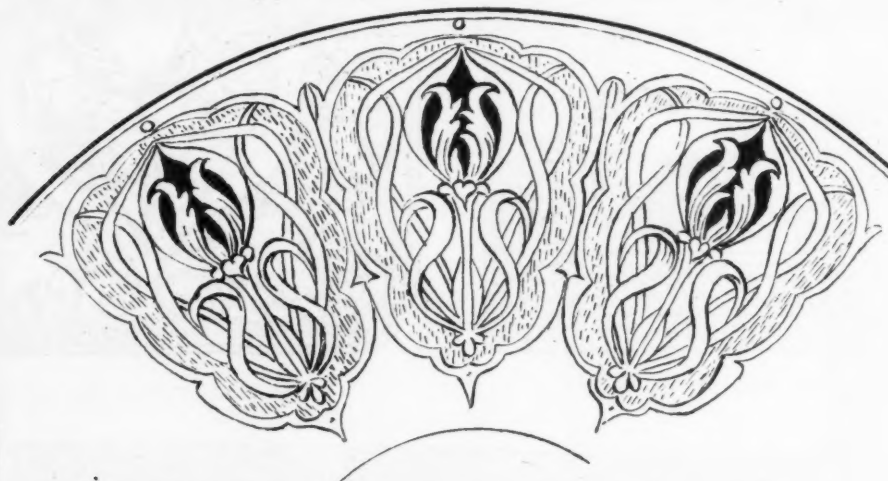
THIS is more puzzling to students than the method of laying on the lustre. You go a certain distance and then you stop working because the effect you have secured is so startling. You should study for effects of color, and use mineral paints in connection with lustre in the design. You may get stunning qualities very quickly, but *finishing* will take time. You will find flat gold work very effective in finishing, as well as paste and gold. Gold tones the lustres together, and colors make contrast. A little brilliant lustre is so much more effective than lustre all over china. A plain, large surface of lustre is scarcely to be desired. Select china not perfectly plain for lustre. Curves in and out cause beautiful reflections. Plan your designs so that one color may reflect another.

We finished last week a delightfully shaped finger-bowl, having very lovely curves, and the plate for the bowl to rest on. The principal colors were violet lustre, and

of the tones, but the final firing brings out the charmingly iridescent shades. Paint the entire outer part of the bowl with yellow lustre and pad off in places, so that a little true violet may still be left. The effect will be the softest colors imaginable. You may not like the idea of orange, but it is a lovely color in itself, and part of our object in using it is to make it reflect other colors in the violet of the plate on which it rests. Use violet very strong for the centre of the plate, afterwards with a coating of yellow lustre, blending into orange. A little conventional gold work, on the edges finished the bowl and plate, with a tinting inside the bowl of ivory color.

Our object in decorating with these marvelous opal tints is not to make our china look like glass, or like a metal. We are not trying to make believe it is anything but china, but trying to make our china very lovely in color, and withal very dainty.

If you have used "rose" color in lustre, and hear of "iridescent rose" you will probably send for some and use it with the belief that you have something heavenly in rose color. But let me caution you that it is not rose, but a most distressing libel on the delicate beauties of rose. It is more blue than pink, and is best used heavy, with yellow over it in the second firing. When finished with



BORDER FOR A PLATE (CONVENTIONALIZED IRIS). BY A. NUGENT.

orange lustre, but do not think that any one not versed in the subtleties of lustres would imagine it. They reflected all the shades of mother of pearl, and the soft shimmering colors of old fashioned silk. If you wish to accomplish the same thing, follow this method, with any two shapes of china, one of which should rest on the other, as a cup and saucer, or a pitcher and tray. The outside of the finger bowl was tinted at the top with violet lustre, and at the base with orange lustre. We had the tints *smooth* but not even. Do you see the fine distinction? We do not want harsh brush strokes, nor sputtered places, but we do want in some places the tints much deeper than in others. It gives artistic quality that a perfectly even tint as regards depth never achieves. Get such artistic qualities by painting the lustre on with a half-inch brush using plenty of lustre and not going over it to smooth it. The lustre will rest deeper in some places, but will blend well. Touch only the outer surfaces with a silk pad, but blend well the part where it is to blend into another color. If you have had experience you may manage to tint two colors at once, letting the orange at the base blend into the violet, but if you are not expert in handling lustres have the violet tint fired first, and for second firing put on orange lustre at the base, and blend it to a lighter tone over the violet. You will have very pretty colors when you secure the violet and orange, with some intermingling

yellow lustre it contains some of the colors of peacock feathers. It is an important lustre to have in your box.

Tint one of the pretty slender vases, that come for tall stemmed flowers, at the top with light green lustre, padded, and at the base with steel blue, padded only towards the centre. For the second firing tint with dark green lustre entirely to the base, and blended toward the top, leaving a little of the light green. If you want to carry it further, after firing, pad on some silver lustre at the base, and fire very hot. It will cause a sort of opaqueness, and play second to the other colors. Over all, for a final fire, paint yellow. It will be a mysterious blending of colors, very charming.

If you are indulging in the luxury of having your own kiln, you need not limit the firing of your lustres, and you will get more effects than if you count the expense of every firing.

Amateurs think that the use of lustres is difficult and straightway proceed to complicate matters. Most of them have carefully arranged plans for brushes, one at least for each color, but the lustre not washed out of any. The brushes have been left to dry stiff, containing the color, and are subsequently useless, having lost all their



DRESSING TABLE SET. FROM THE DESIGNS BY FANNY ROWELL.

THE ART AMATEUR.

softness. You had better throw such brushes away and commence again by washing a brush that has been used for lustre in alcohol. Have the various shapes and sizes of brushes that you like to use, and use for any color, but wash out in alcohol and dry before using for another. This is very simple, if you have method in it.

You want to know why one lustre may hurt another. Is it not enough to know that they do, and to use the colors accordingly? While you are studying chemistry you cannot paint. If you do not concentrate your energies, you fail to accomplish your object. Artistic people are eccentric enough without encouraging versatility of studies and pursuits. I believe if one expects to make a positive success, it does not do to rattle off at side issues for in doing it the main object loses power. If you aim to be a painter, I would rather see you, after a day of application to studio work go and exercise in the fresh air, and go among people who will be a mental stimulant to you, than to stay in your work room to fire, and to boil down gold. By making yourself a general drudge, you lose the quick intellectual quality that impels you to paint. Make money if that be your object or your necessity, but if your aim is to be an artist in ceramics, keep yourself away from the mercantile part of the work. Let yours be the artistic productions, not the grind. The grinding part will be done much better by those who have large facilities for such things, and make of it a business. It is not that the practical part will hurt you so much, as that the time will be wasted, that you could devote to art work which in the end will pay you better. If you discover some pretty combinations of colors of course you have a right to bottle them and stick your label on the bottles, and keep your secret, if you can, to yourself, while you sell the compound, but it is not quite professional. It is *quack*. When you get older you may awake to the fact that you are ranked in the line of quackery, not on broad artistic lines.

A CHIFFONIER SET.

THIS design may be carried out in a variety of schemes of color, to suit any room in which the set may be placed. The coloring we have in mind is for a pink room, and the pinkish shell tint of lustre is the ground work for the wreaths and festoons. Paint rose lustre on the edges of the china and pad inward, leaving stronger color on the edge, some of it not padded. In the second firing color this very lightly with yellow lustre. Be sure that the firing is very strong for rose lustre, as it is bluish in tone if underfired and yellow applied over it makes green gray, instead of the rose gray that we want for the set. If by mischance the rose lustre is underfired the first time, put it back until you obtain a lovely pink. Make India ink sketches of the shapes of wreaths and festoons and seeing that there are no fresh lustres mixed in paint the flowers with mineral colors. Delicate white roses only slightly touched with pink in the last firing will be prettiest with the shell grounding. Have your palette set with Moss Green J, Apple Green, Dark Green, Deep Blue Green, Carmine 3, Black and Yellow Ochre. Paint several tones of pretty greens around the roses, keeping the delicacy of the work free from spots of color. Paint the roses with shadow greens made by mixing Moss Green J, Deep Blue Green, Blood Red and Black—leave the outer leaves nearly white, and take the color off the high lights.

Use the designs just as suggestions of how to combine roses and buds. The design contains many ideas for the rest of the set. Parts of the drawing may be adapted to other pieces. Do not overload the china with roses. The set may be finished in two firings if one is expert. It is positively necessary to have an oven at hand to dry the china after the lustre tints have been applied. Such odd shapes are much more difficult to handle than plates, and are liable to be blemished by handling. Avoid this by laying the china in a box as soon as cool, with tissue paper

between, away from particles of dust until fired. The manicure set calls only for bits of the decoration like the very small wreath below the brush. The base of the puff box could be of lustre tints only. Do not put any yellow over the most delicate tints of rose lustre if you wish the set to be decidedly pink. Carmine 3 makes a lovely pink when applied thin with a little flux in the last firing.

To paint the set for a blue room, tint with Night Green, and a little Deep Blue Green mixed, and have the roses white, with some sprays added of forget-me-nots. Another scheme of color would be to have the roses light yellow and deep yellow, with the tinting of the set blending from orange yellow to deep browns.

DECORATION FOR A VASE.

FIGURE, CUPIDS AND APPLE BLOSSOMS.

USE the design in a panel shape on the centre of a tall vase. The panel may be decorated with paste and enamel work, or with scrolls of color. Sometimes the body of a vase is used entirely for such a decoration with only light tinting at the back. The base of the vase may be of dark green lustre, ornamented as may be appropriate to the shape, and the top of the vase of the same lustre put on in lighter tint by padding.

Make a pencil tracing of the design on tissue paper, rub over with a drop of oil to render it transparent, pencil the back, and hold it to the china with mucilaged paper. Secure the penciling on china by going over the drawing with a sharp point; either a sharpened handle, or an agate pencil will do. This method leaves a fine penciling on the china, but does not mutilate the tracing, which may be saved for reference and for correcting the work as it progresses. The china takes the transfer more readily if rubbed with turpentine and dried before the paper is laid on it.

The palette is Carnation I with flux, Deep Red Brown, Rose, Pompadour, Yellow Ochre, Ivory Yellow, Silver Yellow, Yellow Brown, Black, Apple Green, Deep Blue Green, Violet of Gold, Night Green, German Ruby, Brown 4 or 17, Chestnut Brown.

Outline the penciling with Brown 4, very lightly, merely to keep the drawing. Lay in a thin wash of Ochre for the flesh, reserving the high lights, and model with shadow tints of grey made with Apple Green, Rose, Deep Blue, and a very little Ruby. Be careful to keep the drawing and blend the tones. Give great attention to the feet and hands, not so much to detailed finish but to the drawing and to have them bear the proper relation to the figure in tone. The lighter parts of the flesh in mineral colors need Carnation for the rosy tones instead of carmines which are inclined to turn blue by repeated firings. Painting a study of this kind is a serious piece of work, and requires much time. Have some method for drying the work of each painting. It saves firings, and keeps dust from settling into the color.

Color should be applied in enough depth to secure a glaze in the first firing, and the first firing should be a strong one.

Use Chestnut Brown on the girl's hair, and Ochre and Silver Yellow for the light hair of the cupids. Keep the chubby little bodies round and plump, with the expression laughing and happy. A sad faced, thin cupid is a gruesome little object. The flesh tints should be kept very light, and there should be no hard lines.

Paint the girl's draperies with soft blue violet colors, made by Night Green and Deep Blue Green, shaded with Violet, and in some reflected lights a little black, and more violet. Have the drapery of the cupids of rose color with touches of Silver Yellow and with grey shadows. The swing may be indicated by Yellow Ochre and Black. Use black to tone the colors merely as grey might be used. Study the values in your work before committing it to first firing. You may succeed best in keeping your drawing if you lay in the background last.



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SUCCESS?

IF WE WORK FOR IT.

M. J. W.—An Indian head on china may be painted best with underglaze colors, directly on the biscuit. Use brown, red and ochre for the flesh; black and brown for the hair; any brilliant colors you may fancy for the feathers and rug. Yellows may be used, also Sienna and Vermilion. The heaviest dark shadows may contain black. Draw the head with pencil and paint the colors boldly. Use a stein or tankard as the subject to be decorated. The colors will be blended a great deal by the glaze. Have the background of browns and greens. If you paint it in overglaze try for the same bigness of effect you would get in underglaze. A daintily stippled drawing-room Indian, rendered in the same colors as regards backgrounds that we would use for ideal figures, would be ludicrously out of place, especially if he is adorned with feathers. Try for very rich, deep tones of color that gives a mystical effect; something weird should be the object of your decoration, with strength and power in drawing and colors. In underglaze you can pile the colors on quite savagely, but not so in overglaze. The glaze will absorb just so much color; if too heavily applied it will peel off. In putting it on for a very dark effect use hardly any oil. You will have to use oil in modelling the head, but the color will probably not need to be so deep as the background will be. Use Ochre, Yellow Brown, Red Brown, Finishing Brown and Black for the flesh. Purple may be judiciously used throughout the subject. Make the background of greens and ochre, with some brown. Olive green is an excellent color. Paint the background at the same time as head and drapery. To get an underglaze effect this overglaze work must be properly fired. It must get a strong heat in the first firing. No subsequent firing will ever remedy the mischief if the rich mass of color is unfired at first. There is little chance of its being overfired. Too slow firing after the heat has come is bad for it. Correct firing heats the contents of the kiln very slowly, but when the heat is thoroughly through the kiln, the culmination should be brought about as quickly as possible. Two firings for the work should be sufficient. Strengthen the colors for the second firing, but be careful not to mark lines in the face distinctly.

S. H., ONTARIO.—White, gold, or black may always be harmoniously used as outlines, or edges to separate ornament from the background. Outline your lustre figures with white if you want daintiness, with gold if you want brilliancy, or with black if you want strength.

ASHEVILLE, N. C.—For the American Beauty Rose.—Mix Pompadour with Rose for the local color. Make a grey of Apple Green, Rose, and a little Blue Green. Modify this grey in places with Ochre, and with Moss Green where the shadows become green. The grey should be mixed with oil so that the rose may be modeled, and the color should be kept open long enough to get the shape, the reflections and the feeling of the rose. The greens may be placed for the same firing. Modify the color of the leaves with Blood Red, Yellow for Mixing and Black. The first painting is for the general character of the rose and the relation of greys in the group. Be careful to keep the shadows delicate and transparent. For the second or third firing—it should be the last—wash the local tint of pink over the parts of the roses that are pink, there is much that is cream, and very light. Deepen the pink in places, and have the details finished for firing. One strong firing to, that is slightly mixed with Pompadour, gives a charming rose color. If, on the contrary, you commence by painting the roses pink, you cannot rely upon what kind of pink you may have for the finish. In modelling the flowers you quite lose the purity of the local color. In using the system which we advise, leave all the lightest part clear of color for the pink. If you are intending to have only one firing, dry the shadow colors very hard, and wash in the rose tints at once. For large flowers the colors must be quite oil to insure proper modeling. In painting miniature roses use scarcely any oil, unless they rest in a background that is soft and painted at the same time.

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G. S. R.—You do not want to become a 'tracing paper artist,' do you? Any one who can learn to write can learn to draw. You do not know just how to go about the drawing? You need a teacher, just as you did for writing. But being older than when you learned to write, you can of course instruct yourself. You have until this time traced your designs on china. Your aim is to have graceful floral borders. Commence some sketching from nature for your next design, some of the Fall asters would be very pretty. Pick one flower, lay it on your drawing paper, as a model, and with a sharp pencil, very lightly put in about the size. Insist upon drawing it just as you see it, leaves twisted and bent, whichever way it lies. You must be a severe master with yourself to succeed. It will probably take you a half hour, *thinking* all the time, not necessarily working. I would have little hope of the ultimate success of one who thinks she has done it very nicely in five minutes. The next lesson you should take should be a group of flowers, laid on paper in the same way. You can measure distances as much as you like, especially to test what you have drawn. You have become acquainted with the flower as it really is, with all its beauties and eccentricities. Each flower is so characteristic in the way it grows that we need to know it personally before using it in a design. The twist of the tendrils of the sweet-pea vine is more individual than even the shape of the flower. After knowing your aster, accept suggestions as to arrangement, conventionally. Printed designs will help you immensely. Our designs are intended to suggest thoughts to you, to help you to design, not to make an automaton of you.

N. D.—Flux always slightly pales the color.

M. R., BAYONNE.—On white grounds colors appear darker, and on a black ground, much lighter. A black ground of color would make your design more brilliant. As the design contains plenty of color the effect would not be sombre.

D. B., SYRACUSE.—You want to study classical ornament that is particularly adapted to china painting. The grace of Italian ornament particularly appeals to me for china decoration, and has not been used to any extent in amateur work. Study from the best colored designs you can find in libraries. There is exceeding delicacy about Italian ornament, very suitable for china, a fineness of line and choiceness of color that will have an influence on all your work, and will repay you for the study you will give to it.

You have probably found your lustre bottles do not get empty so much by use as by upsetting. The slender bottles need a rest to hold them firm, so that they may be used quickly, and yet not tipped over. Select a small block of seasoned wood, and have holes an inch deep and of the right size bored into it to hold the bottles. Put a handle on the block, and you will have a useful stand for lustres. A low card board box with the lid cut to hold the bottles does fairly well and is much better than allowing the lustres to take care of themselves, but such a holder is not so firm as the block. A great deal of decoration can be accomplished with only a little lustre, and it is quite an inexpensive medium if not wasted.

THE exhibit of ceramics at the National Arts Club has been deferred until early Spring. The club building is being enlarged, and during alterations it is quite impossible for exhibition purposes. It is a satisfaction to know that all pottery and decorated porcelains submitted for exhibition, will be judged by a jury of the National Arts Club, and that it will be truly an art exhibition of ceramics. The New York Society of Ceramic Arts will hold its annual exhibition as usual at the Waldorf-Astoria Hotel probably late in November, the dates are not yet decided upon.

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Use Cobalt Blue in Water Colors for drawing your design on china, if you want to keep the drawing after firing. Cobalt Blue will fire in ever so lightly. This is useful for drawing the accurate Persian designs.

HAVE a knife on your painting table for scraping off color. You will need it for high lights, and it helps in shaping enamels. Keep the wooden handles of some of your brushes sharpened, for removing color or paste.

Messrs. Burley & Co., Chicago, are selling a shape that is really new, and for which Mr. Burley has taken out a patent. It is an oyster plate. Around the space to hold the oysters is a rim that is purely for decoration. The centre should be tinted with ivory, and the rim ornamented with a conventional design that holds some solid body color. It is a very choice shape, and will be popular when it is known. Dishes that remain on the table for only a few moments admit of more striking decoration than china that is used for regular dinner service.

Miss M. T. Wynne, 11 East Twentieth street, will hold an exhibition and sale of decorated china in the rooms over her store during the week beginning October 22d. The premises are excellently adapted to the requirements, being spacious, well lighted and with handsome show windows on each floor visible from Broadway and Fifth avenue. The exhibition will be open to all china painters, and it is requested that specimens intended for display be sent in not later than October 18th. Examples of the work of the leading members of the New York Society of Ceramic Art and of all out of town clubs belonging to the National League will find a place upon the tables. It is a boon to china painters to have Miss Wynne manage an exhibition for them, as she has knowledge of every branch of ceramics and is herself an enthusiast. With her executive skill she will place it before the public in an attractive and business like way. The walls will be hung with painted tapestries, materials for which are kept at this store in the highest grades and unlimited variety. Among the latest importations now displayed upon the counters, a customer may seemingly find every article adapted to china decoration. There are specimens of all the shapes employed by the Coalport, Copeland and Worcester manufactories, as well as a complete assortment of French white china and Belleek. The establishment is so well known to china painters that it is superfluous to dwell upon the high character of the goods which have given satisfaction to purchasers in all parts of the country for so many years.

E. T. D.—Mme. Bessie Lapaix, 25 West Thirtieth street, has long conducted a first-class store of art needlework where materials and work are of the finest quality. She does not receive pupils. However, in buying materials of her one receives instructions bearing upon the articles purchased. In many instances the work is begun. Miss Annie E. McCarthy also conducts a similar store, and lessons are given at her establishment in all kinds of needlework. The linen stores carry an assortment of art needlework materials, and the leading department stores give considerable attention to the subject of your query.

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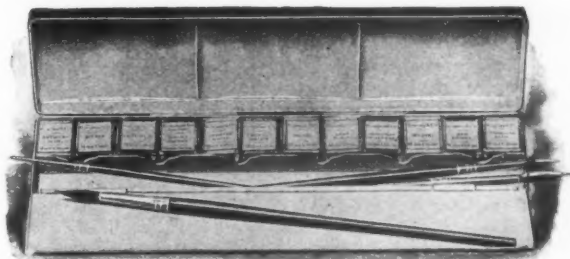
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